

Saturday 24 January 2015

Amateur Photographer

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DMC-CM1
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NEW SERIES

Location Guide

Landscape pro **Jeremy Walker** reveals one of his favourite locations

Taylor Wessing
Portrait prize winners

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alpine images

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rock legends
in the studio

Shot at Dawn

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THE TAYLOR Wessing Photographic Portrait Prize has always been controversial and this year is no different. There's a clearly identifiable aesthetic

to the images that tend to be selected. Static poses and vacant expressions devoid of emotion seem to proliferate over any depictions of spontaneity or *joie de vivre*. If the subject is a child, or has red hair, then all the better.

This year's winner, by David Titlow, doesn't fit

that stereotype, but it's no less contentious, with many questioning whether it's even a portrait in the true sense at all. What defines a portrait, anyway? Classic portrait paintings look the way they do because the subject needed to keep still for extended periods. Photography has no such limitations, but I wonder whether the National Portrait Gallery, which runs the awards, is unduly influenced by the aesthetics of painting. You can make up your own mind by reading our feature on page 30. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© WALDEMAR BLAZEJ NOWAK

Autumn Melancholy

by Waldemar Blazej Nowak

iPhone 6, 4.2mm, 1/408secs at f/22, ISO 32

This quiet image was taken by Polish reader Waldemar Blazej Nowak. He uploaded his image to our AP Flickr page.

'This picture was taken in Chmielno,

Poland, on 18 October 2014,' says Waldemar. 'I really wanted to explore how I could present the idea of the autumn season. There's a particular atmosphere associated with autumn.

It brings to mind many words, such as grey, emptiness and sadness.

'The day that we shot this picture was very cold and the sky was relatively cloudless. My friend was standing on the bridge alone. She was just staring into the emptiness ahead of her. As she did so, I realised that I had found my inspiration and took a picture.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



'Biggest' time-lapse event

Dozens of photographers toured London to create a time-lapse video of the capital. Hailed as the 'biggest-ever, single-day, crowd-sourced, time-lapse movie of London', the project saw 40 amateur and professional photographers set out to capture the 'beauty and diversity' of London in a single day. The video, shot last month, was compiled from 80 clips and featured more than 35,000 photographs. To watch it, visit www.triggertrap.com.

Nikon DX zoom

Nikon has unveiled a 55-200mm zoom for DX-format DSLRs. The AF-S DX Nikkor 55-200mm f/4-5.6G ED VR II features Nikon's Vibration Reduction system, which is designed to allow users to shoot at up to 4 stops slower. The lens is due out on 5 February, at £279.99.



Connect Station CS100

Canon has launched the Connect Station CS100, a 1TB image-storage and sharing device. Due in the UK in June, the £199 gadget connects to a TV via HDMI and allows users to display still images and movies in full HD. Files can be transferred to it wirelessly or direct from a camera via USB or memory card.



Slimming compact

Post-Christmas camera launches include a £139.99 Panasonic compact with a 'slimming' mode. The Lumix DMC-SZ10 sports a 2.7in (460,000-dot resolution) LCD screen and will be available in March.



© SANDRA BARTOCHA



WEEKEND PROJECT

Shoot a music event

There are a variety of live music events to be found up and down the country, usually on Friday and Saturday nights. Whether it is at a small music venue, in a nightclub or, in warmer months, at a music festival, there is always something going on that will make an exciting subject. For some events you will be unable to take a 'professional' camera into the venue, but at many places cameras are allowed - make sure you check with the venue beforehand. Most events will have special lighting on stage, which adds a great deal of atmosphere to images. Also, the musicians just ooze passion and this combination makes for very interesting photos. This weekend, do a little research and head out to a live music event in your area.

1 Most venues will only be lit by stage lights, which are often not very bright. With these low-light conditions make sure you pack the best equipment you can - ideally a large-sensor camera and a large-aperture lens.

2 Capturing the ambient light in the scene is vitally important. It sets the mood and feel for the image. Try setting your flashgun to second curtain sync and use a shutter speed of 1/30sec or slower.

Selfie-stick ban

Selfie-sticks may be unsafe and can spoil the view for other spectators, claims Tottenham Hotspur Football Club after banning them from their home ground, White Hart Lane. A club spokesman told AP: 'The decision has been taken following complaints from our supporters and on the grounds of safety.'

© RICHARD SIBLEY



BIG picture

Enter 2015's Wildlife Photographer of the Year competition

◀ Open to young, amateur and professional photographers worldwide, the 51st Wildlife Photographer of the Year Competition opened for entries earlier this month for eight weeks until 26 February 2015. Critiquing the many tens of thousands of submissions to find the winning 101 will be an international jury of experts, including *National Geographic* senior editor Kathy Moran, master of nature photography Tom Mangelsen, French aerial photographer Thierry Vezon and underwater photographer Dr Alex Mustard. This distinctly wintry shot called 'The Magical Forest' comes from the 2010 competition and was taken by Sandra Bartocha. To learn more about the competition, visit www.nhm.ac.uk/visit-us/wpy.

Words & numbers

John Loengard, the picture editor at *Life*, always used to tell me, 'If you want something to look interesting, don't light all of it'

Joe McNally

American photographer (b1952)

3 Pick your shot. With all the flashing lights going off, it's worth waiting for the right moment then firing multiple shots. Among them there will usually be some great images you wouldn't have captured with a single shot.

4 Even if cameras are allowed at the event, it is worth contacting the artist, venue management and/or artist management beforehand as they might allow you special access in exchange for some photographs.



Capturing the ambient light will help to set the mood of the image

© CALLUM MCINERNEY-RILEY

\$223.2 BILLION


This year's projected sales for the consumer electronics industry in the US - an all-time high

SOURCE: CONSUMER ELECTRONICS ASSOCIATION



Fuji's lens surface features nano-sized irregularities to inhibit flare and ghosting

Fuji and Nikon lenses debut at CES

 FUJIFILM and Nikon revealed new lenses at this month's Consumer Electronics Show (CES) in Las Vegas, USA.

Fuji unveiled the Fujinon XF 16-55mm f/2.8 R LM WR, a 'weather-resistant' zoom lens (equivalent to 24-84mm) with a constant aperture of f/2.8.

The 17-elements-in-12 groups lens boasts three aspherical and three ED glass elements.

It also features Fujifilm's High Transmittance Electron Beam Coating (HT-EBC) across its entire surface, which controls ghosting and flare. This is boosted by new Nano-GI (Gradient Index) technology, designed to inhibit flare and ghosting by introducing nano-sized irregularities on the lens surface.

Fuji says the lens is weather-sealed at 14 locations, and claims it is weather-resistant, dust-resistant,



The Nikon lens (left) offers a telephoto reach in a compact build

and able to operate in temperatures as low as -10°C.

It carries nine rounded aperture blades and a claimed AF speed of 0.06sec when the lens is paired with an X-series camera, thanks to the Twin Linear Motor.

The Fujinon XF 16-55mm lens is due in the UK in February, priced £899.99.

Meanwhile, Nikon has revealed the AF-S 300mm f/4E PF ED VR, a full-frame lens that delivers 450mm on a DX-format camera and is aimed at sports and wildlife photographers and for travel shots.

The new Nikkor is equipped with a Phase Fresnel (PF) element and is designed to balance a telephoto reach with high image quality and a compact build.


Speaking to AP at CES, Frank Zuidweg, coordinator Nikon Professional Services at Nikon Europe BV, said: 'Looking at the size and weight of the lens, we've realised the advantage [of Phase Fresnel technology] to the maximum... it's very suitable for handheld shooting.'

'I'm sure that a big market will be happy we're introducing an affordable, very compact lightweight lens that they can add to their photo bag as a carry-along lens.'

The 755g lens contains a fluorine coating to help repel water, dust and dirt, and is due in shops on 29 January, priced £1,639.99.



Compact trio revealed by Panasonic

 MARCH is set to see the launch of the Panasonic Lumix DMC-TZ57, a 16-million-pixel compact with a 3in, 180° tilting screen that triggers a self-shooting mode.

Priced £229.99, the TZ57 also features full HD video and a 20x optical zoom (24mm at the wide end).

Also due in March is the Lumix DMC-FT30, a 'rugged camera with style for the intrepid adventurer'. Costing £139.99, it is 'dustproof', waterproof to 8m, shockproof to 1.5m and freezeproof to -10°C.

Other features include a 4x (25mm) optical zoom and a 16.1-million-pixel imaging sensor.

● The Panasonic newcomers also include the Lumix DMC-TZ70 travel zoom. Read our first impressions at www.amateurphotographer.co.uk.




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Bridge camera stars in Canon launches

 THE CANON PowerShot SX530 HS bridge camera is among a raft of new compact cameras announced to coincide with the CES show.

The 16-million-pixel SX530 HS (pictured), which features a 50x optical zoom, is due to land in UK stores this month, priced £329.99.

Canon has also launched the PowerShot N2, sporting a tilting 180° touchscreen and a dedicated selfie mode.

The 16.1-million-pixel N2 includes an enhanced Creative Shot function and carries a £289.99 pricetag.

Also on the way is a trio of new Canon Ixus models in the shape of the Ixus 170 (£149.99), Ixus 165 (£129.99) and Ixus 160 (£99.99), each boasting a 20-million-pixel imaging sensor.

The Ixus 165 and Ixus 160 are due in shops now, while the Ixus 170

The PowerShot SX530 HS, with 50x zoom



is expected to arrive in February.

Next month Canon is also due to launch the 20.3-million-pixel PowerShot SX710 HS and 20.2-million-pixel PowerShot SX610 HS, which carry a 30x and 18x optical zoom respectively and are priced £329.99 and £229.99.

Once captured, images can be shared wirelessly using built-in Wi-Fi and NFC connectivity.

Automotive photographer Dominic Fraser is one of Sony's new Imaging Ambassadors



Sony names Imaging Ambassadors

 SONY UK has announced six photographers to join its Imaging Ambassadors programme.

The programme is run on Sony's behalf by the World Photography Organisation (WPO).

The six new Ambassadors are: Landscape legend Joe Cornish, who has his own gallery in North Yorkshire, and is an

honorary Fellow of the RPS; Gavin Evans, who is primarily known for portraits and has had numerous celebrity clients, including Björk, Gary Oldman and David Bowie; Michael Wayne Plant, who has a particular interest in using documentary photography to explore social issues; Fashion and sport photographer Nick Webster; Dominic

Fraser, who is chiefly known as an automotive photographer (above), but who also works in videography; and Andrew Scriven, a travel and wildlife photographer whose exotic portfolio has won him awards.

Sony provides photographers with a variety of different kit options to use, such as the Alpha 7 and RX series.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

UK WIDE



RSPB Big Garden Birdwatch

If you enjoy photographing the birds in your garden, why not take a chance to do them some good? The RSPB is encouraging everyone in the country to spend an hour this weekend counting the birds in their garden in order to gather data on wildlife populations – vital statistics for conservationists.

24-25 January, www.rspb.org.uk/birdwatch

LONDON



Positions

In a macabre reimaging of pin-up photography, Eva Stenram presents shots of models that have been digitally altered to remove their entire bodies, save for one orphaned limb. Weird and wonderful.

Until 22 March
www.siobhandavies.com



DENCH Yourself

Book a place now for a talk with World Press Photo winner Peter Dench as he takes his audience through good reportage practice and how to survive as a modern photographer.

3 February
www.derbyquad.co.uk

LONDON



Make Life Worth Living

Presented for the first time in 40 years are Nick Hedges' images of poverty across Britain, commissioned by Shelter in 1968 and withheld to protect the anonymity of their subjects. An important documentation of the reality of the 20th century.

Until 1 March
www.sciencemuseum.org.uk

Slow Moments

The winning entries from Joe Cornish Galleries and Inntravel's Discovery Competition, which calls for images and stories from faraway places, are on display until the end of the month.

Until 31 January
www.joecornishgallery.co.uk



YORKSHIRE



Viewpoint Jon Bentley

Video technology has come so far that it is now hard to tell the difference between footage shot on professional cameras and that shot on consumer models

My fellow presenters and I on *The Gadget Show* recently shot a whole episode of the programme using just consumer cameras. This was a hugely enjoyable experience, and a heartening one, because, to my eyes at least, the results were virtually indistinguishable from those using professional kit costing umpteen times more. I thought the Canon EOS 700D and, in particular, the Panasonic Lumix DMC-GH4 we used performed brilliantly.

Such an exercise would have been impossible when I started in television back in 1984. As a novice director, even if I'd tried shooting parts of *Top Gear* on, say, a Super 8 movie camera, there's no way it would have been transmitted.

Over the years, consumer equipment has gradually become accepted. I recall the arrival of domestic Super VHS camcorders in the late '80s and my excited director colleague Alan Miller taking an early JVC model to Wales to film extra material for a road test of the Astra GTE versus the latest MG Maestro. His swooping shots of wheels, spoilers and exhausts would have been difficult to achieve on the cumbersome professional Ikegami tube cameras of the day.

Meeting the standards

Later, Hi8, Mini DV and HDV helped make video diaries and self-shot footage part of the mainstream. But it was always obvious which footage was shot on professional equipment and which used cameras you could buy in your local store.

However, technology has now advanced to the point where it really is very hard to tell. That's not to say that the kit we used for our show actually meets broadcast standards, though, because it doesn't.

Those standards are laid down by the European Broadcasting Union (EBU) in a publicly available document, EBU R118 (visit tech.ebu.ch/docs/r/r118.pdf). You can't transmit a programme on an HD channel with more than a quarter of the footage shot on non-compliant cameras. We had to obtain a special exemption for our show.



DSLR video footage doesn't meet broadcast standards, but it's hard to tell the difference

There are exacting specifications for video bit rates, for example. These vary, depending on compression codecs used, but as a guide, most DSLRs shoot at well under 50Mbps, whereas the professional Sony PMW-F55 cameras we use on the show achieve around 140Mbps. There are tests for colour gamut and resolution to pass, and requirements for the likes of time code, and audio controls and inputs.

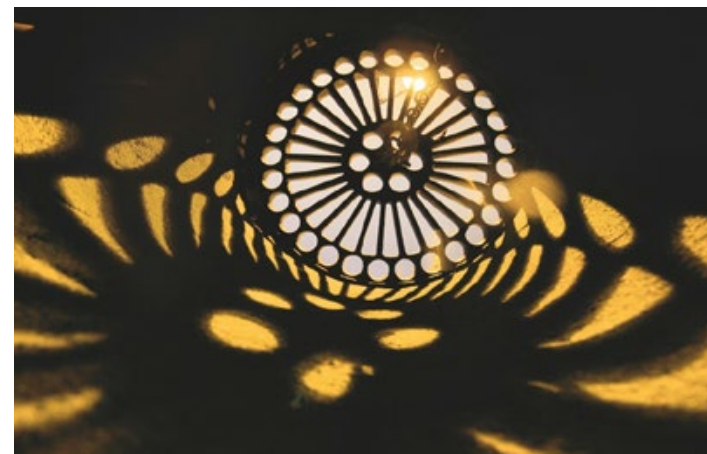
Some of the cameras that haven't made the broadcast grade might surprise you. While that innovative DSLR movie-making classic, the Canon EOS 5D Mark II, shoots 1080p video, the down-resolution from the 21.1-million-pixel sensor throws away too much information for it to pass resolution tests. Even the widely used GoPros aren't approved – their footage has to fall within that 25% quota. Other more expensive minicams, like the Panasonic AG-HCK10, are passed for use, though.

All of which raises quite a few questions. Should the EBU be testing more kit, like the GH4, for example? Are the standards too high, and, given the success of videos streamed worldwide using non-broadcast cameras, are broadcast standards any longer that relevant anyway? The subject already arouses fierce debates. Whatever the outcome, one thing's certain – it's never been cheaper and easier to shoot high-quality video.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

New Books

The latest and best books from the world of photography. By Oliver Atwell



© BRADLEY GARRETT

Constructing Worlds: Photography and Architecture in the Modern Age

by Alona Pardo, Elias Redstone and David Campany, Prestel, £35, hardback, 280 pages, ISBN 978-3-79138-115-2



AS WE'VE seen in previous books on this subject, it often seems that photography and architecture are intrinsically linked. One art form informs the other in ways that have altered our engagement with the buildings that seem to spring up overnight in our towns and cities.

This book aims to demonstrate the ways in which architectural photography is about much more than straight documentation. A construction's reasons for existing say much about the wider truths of society. Who needs it? What statement is it trying to make? Does it serve a purpose or is it simply for grand exhibition? This lovely book focuses on specific photographers such as Walker Evans and Ed Ruscha, and explores the ways they have tackled these questions in a clear and concise manner. ★★★★★

Theater of War

by Meredith Davenport, Intellect Books, £30, paperback, 125 pages, ISBN 978-1-78320-180-8



WE'RE all familiar with battle recreations: men and women partake in role-playing events that recreate historic battles. What's less well known is that these now include contemporary conflicts, even the events

surrounding the capture and execution of Osama Bin Laden (one has to wonder how it is decided who plays Bin Laden). Davenport's intriguing images question the reasons for these events. Our culture is in many ways sheltered from the traumas of conflict, yet these events seem to show that the impact of such events has permeated our consciousness. On one hand, the recreations could be mere hero-play. On the other, you could be forgiven for suggesting they're a form of psychological exorcism. ★★★★★

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

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16-35mm f4G ED VR AF-S NIKKOR £829.00 £12.16 P/m	55-300mm f4.5-5.6G ED DX AF-S VR ... £185.00
16-85mm f3.5-5.6G ED VR AF-S DX £439.00 £7.73 P/m	70-200mm f2.8G ED VR II £1619.00 £23.76 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1049.00 £15.39 P/m	70-300mm f4.5-5.6G AF-S VR Nikkor £429.00 £7.55 P/m
18-200mm f3.5-5.6 G ED VR II AF-S £584.00 £8.57 P/m	70-200mm f4G ED VR AF-S Nikkor £979.00 £14.37 P/m
18-300mm f3.5-5.6 ED VR AF-S DX £669.00 £9.82 P/m	NEW 80-400mm f4.5-5.6G ED VR £1899.00 £27.87 P/m
24-70mm f2.8G ED AF-S NIKKOR £1245.00 £18.27 P/m	200-400mm F4G ED VR II AF-S NIKKOR .. £4939.00 £72.47 P/m

Nikon Prime Lenses



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35mm f1.4G AF-S £1295.00 £19.00 P/m	300mm F/2.8G AF-S ED VR II Lens .. £4045.00 £59.35 P/m
35mm f1.8G AF-S DXs £148.00	400mm f2.8G ED VR AF-S NIKKOR .. £7189.00 £86.56 P/m
AF-S 50mm f1.4G Lens £295.00	500mm f4G ED VR AF-S NIKKOR ... £5899.00 £86.56 P/m
50mm f1.8G AF-S NIKKOR £148.00	600mm f4G ED VR AF-S NIKKOR .. £7189.00 £105.48 P/m
85mm f1.8G AF-S NIKKOR £375.00 £7.70 P/m	

Nikon Macro Lenses

Get super close to your subject



40mm f2.8G AF-S DX Micro NIKKOR £185.00
60 mm f2.8D AF Micro-Nikkor £374.00 £7.68 P/m
60mm f2.8G ED AF-S Micro NIKKOR £379.00 £7.79 P/m
85mm f3.5G ED VR AF-S DX Micro £375.00 £7.70 P/m
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Technique PRE-DAWN LANDSCAPES



Mark Bauer

Mark Bauer has been a full-time landscape photographer for more than ten years. He is based in Dorset and takes his inspiration from the beauty of the surrounding landscapes in the south-west of England. He is the author of four books and has won numerous awards in major competitions. www.markbauerphotography.com



ALL PICTURES © MARK BAUER

KIT LIST



◀ ND grad filters

These are an essential part of every landscape photographer's kit, and are particularly necessary in the contrasty conditions that are often typical in pre-dawn light.



◀ Tripod

In low light a tripod is an essential item, not a luxury. As well as making long exposures possible, it will also slow you down, resulting in a more considered composition.




Here comes the sun

Early riser **Mark Bauer** explains the magic of pre-dawn light, and reveals how to make best use of it

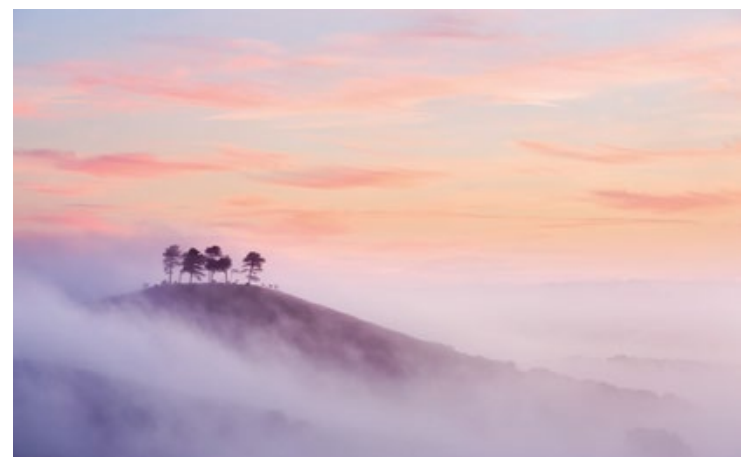
Most photographers agree that the landscape usually looks its best during the 'golden hours' – the 30mins or so either side of sunrise and sunset – with vivid, saturated colours in the sky and low, modelling light revealing form and texture on the land below. However, the most magical conditions probably occur in the hour or so leading up to dawn, from the moment the light begins to creep up into the sky until the sun breaks the horizon.

This is the time when you can see some of the best colours of the day – either strong and saturated or more subtle, but equally beautiful pastel shades. Warm/cool contrasts are common, with warmer colours above and cooler shades on the land, particularly in the shadow areas where no direct light reaches. There is often a feeling of calm and tranquillity, enhanced by the natural stillness of the pre-dawn air and the relative absence of human activity.

Choosing the right subject or location is key to making the most of conditions. Shooting near water often works well, especially on still



Pre-dawn light is atmospheric. Exposure times are long, so any moving elements, such as water, will blur, often with moody results. With the right cloud cover, skies can be dramatic. Canon EOS 5D Mark III, 16-35mm, 3.2secs at f/11, ISO 100 (two exposures blended, for the sky and foreground)



If it's clear and still overnight, there's a good chance of mist. Head to high viewpoints and look for interesting shapes in the mist, or buildings and trees rising above it. Canon EOS 5D Mark III, 70-200mm, 0.5sec at f/8, ISO 100

◀ Polarising filter

Although they are mostly associated with saturating the colour of a blue sky, polarising filters are also very handy for reducing the glare on water and enhancing reflections.



◀ Remote release

If you're making bulb exposures, you'll need a remote release to lock the shutter open. If you just hold the shutter button down, you'll end up with camera shake.



◀ Head torch

You'll be arriving on location and setting up in the dark, so you'll need to see what you're doing. A head torch allows you to keep both hands free to operate equipment.

EXPOSURE BLENDING

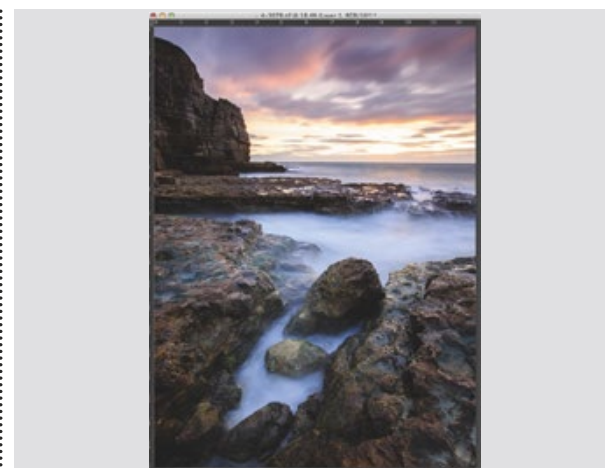
NOT EVERY photographer likes to use filters and ND grads don't work well in all situations, such as for extremely high-contrast scenes or when an uneven horizon means that the transition line would be obvious in the image. In these situations, it's better to take two (or more) shots of the same scene, typically exposing one for the sky and one for the foreground, and then blend them in post-production.

It's possible to blend bracketed shots automatically, using dedicated HDR (high dynamic range) software, but on the whole you get more control and better results by blending manually using layer masks. This can be done in both the full version of Photoshop and Photoshop Elements, as well as various other image manipulation programs. This demonstration here uses Photoshop CC, but the procedure is similar in other software.



1 Process files

Open the images in your raw converter. One should be exposed for the foreground and one for the sky. Process the darker one so that the sky looks correct, and the other so that the foreground looks good. When you've finished, convert the files to TIFFs and open them in your image editor.



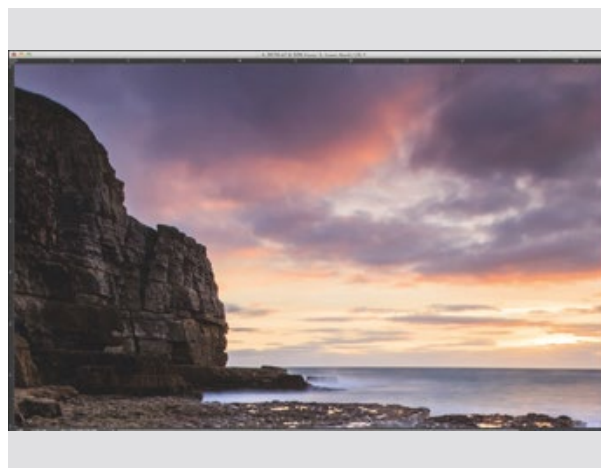
2 Overlay images

Drag the lighter image over the darker one. Hold down the Shift key while dragging so that the images line up precisely. The lighter image is added as a new layer on top of the darker image. Click on the Add Layer Mask icon at the bottom of the Layers palette.



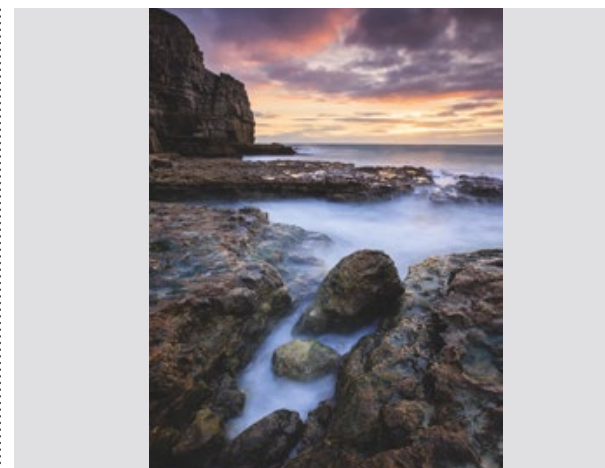
3 Make selection

Make a selection of the sky and feather it heavily by 150-250 pixels. Then, with the foreground colour set to black and using a soft brush with the Opacity set to about 50%, gently brush away the sky in the top layer, revealing the darker sky beneath.



4 Fine-tune

You may need to do a little 'tidying up' around the edges – here, the cliffs are a little too dark. Deselect the sky, and set the foreground colour to white. Set the Opacity to around 25% to allow fine control and gradually paint back the lighter layer where needed.



5 Final adjustments

The final image. Now that you've got the full range of tones in a single image, you can make final adjustments to Levels, Curves, Saturation, and so on. When you're satisfied, flatten the layers to finish.

➤ mornings. Lakes and ponds are obvious choices and coastal locations can also work well. The water won't be still, but waves breaking on the shore can help to create textural and tonal contrast with other parts of the scene.

Inland, mist can simplify the landscape and introduces a romantic atmosphere to scenes. It's most common in the spring and autumn, when the humidity is fairly high and the temperature drops overnight. Look for cool, clear nights with little or no wind – a gentle south-westerly bringing warmer air over the cool ground can help mist to form, so keep an eye on the weather forecast and if you see these conditions, head for locations near water or with views over valleys.

Probably the biggest challenge with pre-dawn photography is making the effort, as you will have to get up early, drive, then walk to your chosen location and set up in the dark. In the summer

months, 3am can seem like a bit of a lie in, and in the winter months, although you'll be setting off at a more humane time, you'll also have the cold to contend with – staying in a nice warm bed is a very tempting proposition. You'll also be heading off knowing that there's no guarantee of good conditions and that you might return having not even fired the shutter. Thorough research and planning will help with your motivation – if you have a clear idea of the result you want to achieve, you'll be much more likely to leave the comfort of home than if your plan is to just drive around for a bit and see if you find something interesting.

As well as boosting motivation, planning will greatly increase your chances of success. The light can change rapidly pre-dawn, so knowing where you're going to set up, which lens you're going to use and having compositions in mind mean that

The atmosphere is usually at its most still just before dawn, which meant that these opium poppies remained motionless during the 10sec exposure
Canon EOS 5D Mark III, 21mm, 10secs at f/22, ISO 100, 0.6 hard grad



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Exposure times can be long and the contrast high, so meter carefully
Canon EOS 5D Mark II,
24-105mm, 25secs at f/11,
ISO 100, 0.6 hard grad

➤ you're less likely to miss opportunities as a result of rushing. Aim to arrive at a pre-selected spot a good 45mins before sunrise, as the best colour is often seen half an hour before sunrise and you'll want to be in position and ready to capture it. This is also the perfect time to capture misty scenes, as they often look their most atmospheric in the cool blue light before the sun is too close to the horizon. Know where the sun will be rising, as this is usually where the colour will be strongest, and plan your compositions around this – smartphone apps such as The Photographer's Ephemeris can be helpful.

Shooting before sunrise throws up some technical challenges. With no direct light shining onto the land, but with the sky lit from below, contrast can be very high – and it will increase as the sun gets closer to the horizon. Often, the contrast will be greater than your camera's sensor can record, which will result in either overexposed skies or underexposed foregrounds. Graduated neutral density filters (ND grads) provide an in-camera solution: simply place the dark section of the filter over the bright sky to reduce the contrast to a manageable level. The key to using ND grads is to place the filter so that the transition line sits on the horizon and can't be seen and choosing the correct strength filter (see *Top 5 tips* right). Alternatively, try blending exposures. Take two shots – one exposed for the land, the other for the sky – and then combine them post-capture using software (see the step-by-step guide on page 12 for details).

Another potential challenge is achieving the correct exposure in low light. Exposure times can be long, sometimes exceeding 30secs, which is the maximum that can be selected on most cameras. It's possible to increase ISO and therefore shorten exposure times, but there will be a trade-off with increased noise and a loss of image quality. Instead, keep the ISO on its

lowest setting but switch to bulb mode, which allows you to lock the shutter open for as long as you want.

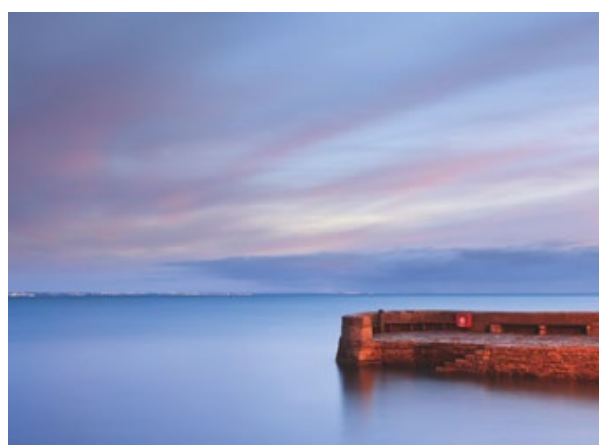
As for composition, all the usual guidelines apply, but there are one or two additional points to consider. Look for locations with strong foreground interest, especially objects that will look good silhouetted against a colourful sky. Placement of the horizon is important, and if the sky is dramatic don't shy away from a bold composition with the horizon low in the frame. Look for structural compositions with a clear focal point. If shooting at the water's edge, make the most of reflections, and on still mornings use reeds or grasses to add foreground interest and frame the view beyond. On misty mornings, look for shapes in or rising above the mist, and make the most of any 'layering' effects that can help give the impression of depth.

AP

On still mornings reflections on water will double the impact of a colourful sky. Grasses and reeds make excellent foreground interest
Canon EOS 5D Mark III,
16-35mm, 13secs at f/16,
ISO 100, 0.6 hard grad



TOP 5 TIPS



Look for mixed lighting

The cool ambient pre-dawn light contrasts beautifully with warmer artificial lighting, so look out for floodlit buildings, street lights, car headlights and so on. In this shot, the harbour wall was lit by the warm glow of a street lamp.



Choose the correct ND grad

Take a meter reading from the land and then another from the sky, and calculate the brightness difference in stops. Choose a filter that leaves the sky 1-2EV brighter than the land – it won't look natural if the brightness is the same.

Canon EOS 5D Mark II, 17-40mm, 0.8sec at f/11, ISO 100, 0.9 soft grad



BEFORE

The right light

SHOOTING in the right light can make a huge difference to the impact of a composition. This Norman church on a cliff-top in Dorset is an interesting enough subject in its own right, but shot in daylight – even during the warm ‘golden hour’ light towards the end of the day – it lacks a sense of drama. Shooting in pre-dawn light, however, transforms the scene: as the sun approaches the horizon, the clouds are lit from below, giving a fiery glow to the sky. Check the weather forecast when choosing locations. If there is broken cloud – 50–70% cover – there is always the chance of a colourful sky.

Canon EOS 5D Mark II, 17-40mm, 1sec at f/11, ISO 100, 0.9 soft grad



AFTER



Know where the sun is rising

The position of the sunrise will have a big influence on the composition you choose, so it's best to research this and plan compositions in advance. There are various smartphone apps that can help.



Calculating bulb exposures

For exposures of 30secs-plus, increase the ISO until you get a meter reading. Then work out the equivalent exposure at the base ISO. If the exposure at ISO 400 is 30secs, then at ISO 100 it is 2mins. Switch to bulb mode and the base ISO and lock the shutter open for that length of time.



Keep dry

At certain times of year, there will be a heavy dew in the hour or so before sunrise, so to keep your feet dry when walking through long grass wear good-quality waterproof boots (or wellies) and waterproof trousers

Behind the music

Modern music has long had a prosperous relationship with photography. **Alex Proud** talks to **Jon Stapley** about how the two mediums inform one another

For as long as there have been bona fide stars, there have been people with cameras running after them. You don't have to go far to find examples. There's Terry O'Neill's fruitful working relationship with Frank Sinatra, or the many photographers who spent time with the Beatles. There are many ways in which you could compare the recent evolution of music to that of photography, with both art forms irrevocably changed by the rise of digital culture and the internet.

London's Proud Galleries and Sony recently joined forces to explore this relationship in the exhibition *Studio to Stereo*, which presented photographs documenting the making of seven iconic albums alongside the tracks themselves. We sat down with Proud Galleries' Alex Proud to find out a little more about it.

How did the idea for *Studio to Stereo* come about?

It was a collaboration between Sony and Proud. It featured rare photography of famous musicians in the recording studio, partnered with the sound of their recording played in Sony Hi-Res Audio, which enhances the experience of viewing the photographs. You can see legends such as Bob Dylan, Coldplay, the Doors, Pink Floyd and the Beatles in the throes of their recording, and it transports the viewer to another time and place.

Was this complex to curate?

The research element was extreme. Each photograph was so time-specific that it was quite a task. We researched particular photographers who we knew had a long working partnership with the given musicians, then pieced together the relevant recording sessions. It's always amazing to hear the stories that come out of the studio from those who were part of the scene and witnessed it all first-hand.

How does Sony Hi-Res Audio augment the exhibition?

High-resolution audio is anything that is better than CD quality, anything that has been mastered above 16-bit/44.1kHz (CD quality). CDs can compress the original sound of the recording. With Sony Hi-Res Audio, you capture true music as the artist intended – the sound of the recording studio.

How do you think music and photography benefit and feed into each other?

Photography and rock 'n' roll, have always been intertwined. Each pushes the boundaries of the other. There have always been photographer/music artist collaborations. Look at Robert Whitaker, whose work featured in the exhibition. He took some of the most groundbreaking photographs of the Beatles ever, and really influenced their look and style. He changed

their image, which in turn influenced their music.

Is there a parallel to be drawn in how the two art forms have progressed?

I think so. Digital has made photography more accessible. Photographers can release digitally printed editions of their work, which can make photography more affordable. At the same time, nothing beats a darkroom print straight from the negative! From a Hi-Res Audio perspective – definitely. Quality is the key for the sound of Hi-Res Audio.

How do you see the relationship between the two art forms progressing?

This is ingrained in Proud's heritage. It all began when we hosted the Libertines exhibition in 2004 after an impromptu gig at the exhibition launch with Pete [Doherty] and Carl [Barât] during a then tempestuous relationship – it was electric! Shortly after this we launched Proud Camden.

Why did you originally set up Proud Galleries?

My aim was to bring high-quality photography to a mainstream market. We use a simple formula: accessible shows around popular themes. We average 10,000 viewers per show and are one of the most popular private photographic galleries in Europe, which is a huge achievement considering our size!



Proud Gallery has three venues: The Strand Gallery, 32 John Adam Street, London WC2N 6BP; Proud Camden, The Horse Hospital, Chalk Farm Road NW1 8AH; and Proud Chelsea, 161 King's Road SW3 5XP. For information about upcoming exhibitions, visit www.proudonline.co.uk. Gallerist and club owner Alex Proud is the founder of Proud Galleries and Proud Camden. He has appeared on TV and has written columns for *The Telegraph*

© ROBERT WHITAKER



© CHRIS WALTER



© ROBERT WHITAKER

‘It’s always amazing to hear the stories that come out of the studio’



© MATT SAV

- 1** Veteran rock photographer Chris Walter captures a Black Sabbath recording session
- 2** Robert Whitaker had full access to the Beatles, allowing him to grab this shot of three members at work
- 3** An aerial perspective gives a novel feel to Matt Sav’s shot of Tame Impala (note the bottles!)
- 4** Kevin Westenberg uses light and colour to give his images a specific look, as in this shot of Coldplay
- 5** Paul McCartney works on his vocals in another shot by Whitaker
- 6** Another Walter shot, showing a pensive young Ozzy Osbourne
- 7** Andrew Whittuck built up an extensive portfolio of Pink Floyd



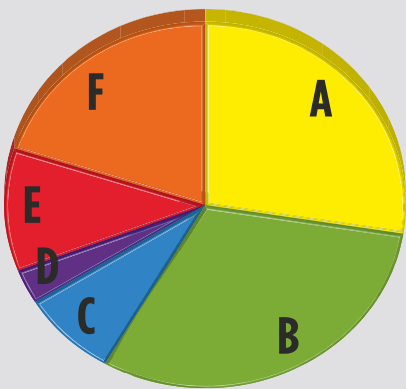
© KEVIN WESTENBERG



© CHRIS WALTER



© ANDREW WHITTUCK



In AP 3 January, we asked...

What photo gear are you thinking of buying this year?

You answered...

A A new camera	28%
B A new lens	31%
C A photo accessory	8%
D Something for my digital darkroom	3%
E Something second-hand	11%
F Nothing, I'm happy with what I have	20%

What you said

'Hoping they will come down in price now Christmas is over – keeping everything crossed.'

'I am considering buying a new camera body, a new lens and a few pieces of used medium- and large-format film gear.'

'I'm hoping to pick an old enlarger for 4x5in film; I've already got ones for 35mm and medium format. Just in the process of building a new darkroom'.

'I have no plans for buying more gear unless the need arises.'

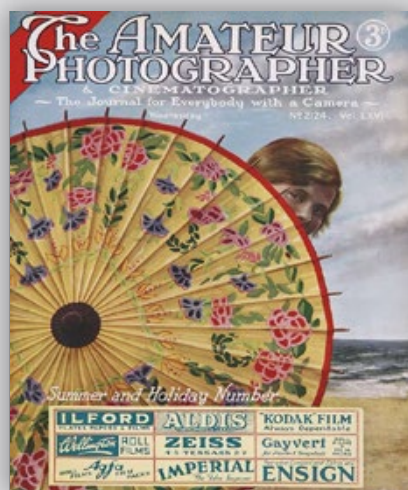
Join the debate on the AP forum

This week we ask

What do you think of this year's Taylor Wessing Awards winner?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The cover in the 3 January issue was from 14 March 1945. The winner is Steve Bryson from our Facebook page, who was the first correct guess picked at random.

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LETTER OF THE WEEK

Just a light-tight box with a lens...

Cary Norton's ingenious Heath Robinson approach – via his amazing Legotron Mark 1 (AP 13 December 2014) – has resulted not only in a fully functional large-format camera, but also one that wouldn't get lost in a snowstorm! Only joking, as nothing can take away the ingenuity involved.

My own efforts at making cameras were the simple pinhole jobs we made in art class at school in the late 1960s. Our art teacher, Mr Heath, was a fanatical photographer who was the first person I heard say that a camera – even a pinhole – was just a light-tight box with a lens. Nothing could dent his rampant enthusiasm for pinhole cameras, which he constructed willy-nilly from all manner of things he found lying about. I recall his rather impressive pinhole photo gallery of framed prints that graced our school library during an 'art' exhibition. Mr Heath was firmly of the belief that photography is art, despite cynics who believed otherwise.

His delighted expression every time he

unveiled yet another pinhole camera he'd constructed was a sight to see. Sadly, he died many years ago, but I would have loved to have been there had he seen Cary Norton's amazing Legotron. He would undoubtedly have acknowledged it as the masterful achievement it is – but he'd have added that it's still just a light-tight box with a lens stuck on it. **Colin Smith, Northumberland**



© CARY NORTON



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

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Visual history

Chris Cheesman in his *News round-up* and John Bentley in *Viewpoint* (AP 13 December 2014) both take us into the fascinating world of monochrome or black & white photography. There are several good reasons for photographing in black & white, but probably none more so than image conservation. Family photographs several decades old would not now exist if they had been taken in colour, especially if they had been exhibited. Colour dyes fade quickly in sunlight, more slowly if protected, but they do not last 80-100 years, which a correctly processed monochrome image will.

In the year 2115, people will want to see what life was like

for us in 2015. Our cameras can tell that story, so let's ensure now that we are leaving valuable archive images behind so that the visual history is not irretrievably lost.

Christopher Hughes, Herefordshire

Modern colour inkjet prints will last for more than a century if stored properly. The problem, from an archive point of view, is that most people aren't really printing at all any more – Nigel Atherton, Editor

Warming message

One tip I would like to add to your *29 essential winter landscape tips* (AP 13 December 2014) is to always

have a pack of HotHands hand warmers in your camera bag. These little gems are invaluable for keeping your hands warm in cold weather. They stay hot for a good ten hours, don't take up much room and weigh next to nothing. You can also get them for inside shoes. I got mine from Tesco, but most outdoor shops will sell them, as do Amazon and eBay. They work out at about £1 a pair and in really cold weather they are lifesavers.

Joan Thirlaway, via email

Watch this space

During that time of year when 'Glad tidings we bring...', that's just what AP has delivered in good measure. It's been a treat to see the magazine

gather momentum in its refreshed form. There's depth, quality and substance, and few could ask for more than that in any publication as e-forces gather and apply pressures.

The Christmas special (AP 20-27 December 2014) is a good example of a magazine in fine form – and it's certainly a 'keeper' for looking at time and again. Thanks for what has been achieved so far with, probably, a few more things to come. They say: 'Watch this space!' Here's one who will.

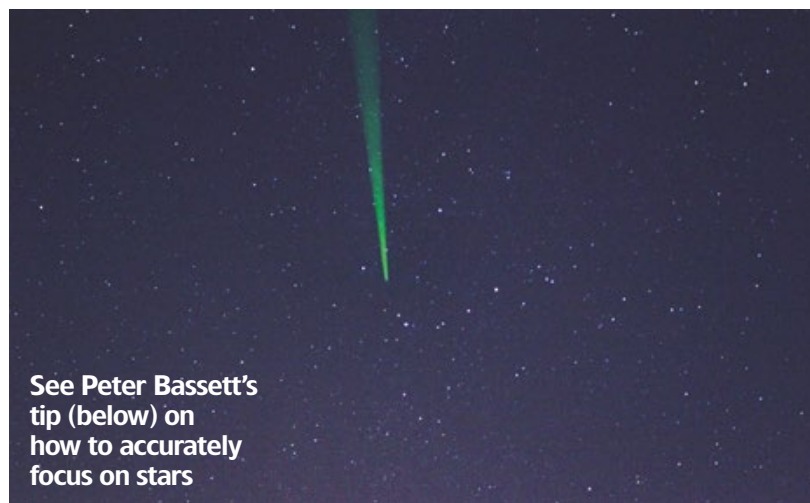
Terence Foster, Staffordshire

Focusing on the stars

I loved reading the *Sky at night* article in AP 6 December 2014. Having been an artificial satellite photographer for many years, I have learned a trick for accurate focusing on the stars. Using tape, attach a green or blue laser pen onto the flash mount; this will be virtually in line with the centre of field of view. Fire the laser at a distant object (not an aircraft). Switch off autofocus and focus on the bright dot manually. Then leave it alone.

If you wish to record a designated part of the sky, turn the laser back on and observe the beam rather than trying to see the faint dots of stars on the LCD screen.

Peter Bassett FRAS, Kent



See Peter Bassett's tip (below) on how to accurately focus on stars

Erotica magazine

Nigel Atherton's reply to Nigel Cliff's letter in AP 29 November 2014, regarding nude photography in the magazine, has provoked me to ask, what exactly would be wrong with an 'amateur pornographer' magazine? I own some *Journal of Erotica* magazines, but instead of the written erotica I wonder whether a magazine could be produced with instruction in how to make such pictures, equipment to use, how to avoid the pictures appearing obscene, and how to make us ordinary people look beautiful.

A useful service could be provided by giving information on rules relating to consent, model release and avoidance of abuse – particularly how to deal with the internet and unwelcome public display of

images. I think there would be a market for this sort of thing in 2015.

Simon Danson, Mid Glamorgan

What is wrong with an 'amateur pornographer' magazine? Nothing, as far as I'm concerned, so long as it's clearly labelled as such and not sprung upon the reader by using a general-interest photography magazine as a Trojan horse. Defining what constitutes pornography, though, is more difficult to judge. I don't consider the naked human form as necessarily 'pornographic' by definition. Conversely, pornography can be created using fully clothed subjects. I would be happy to publish advice on shooting the former, but not the latter – Nigel Atherton, Editor

In next week's issue On sale Tuesday 27 January



Flash is easy
World-renowned photographer Joe McNally explains how to get great results from portable flashguns

Landscape Photographer of the Year

We interview this year's winner, Mark Littlejohn

Amateur Photographer of the Year

Find out who won the Architecture round and who was crowned overall winner of APOY 2014

Sony Alpha 7 II

The successor to Sony's popular full-frame CSC looks, on paper, to be even better. We put it to the test

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Printed in the UK by Polestar Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Tel:** 0203 148 3333

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Time Inc.



Climb every mountain

Robert Bösch is one of Europe's finest mountain photographers and has produced some amazing images for outdoor clothes specialist, Mammut. He shares his tips with **Tom Smallwood**

Mountains are a perennially popular subject for landscape and adventure photographers, but few people are more intimately acquainted with their pleasures and pains than Robert Bösch. This modest Swiss native is the mountain photographer's photographer, a vastly experienced climber and former guide who has taken some amazing images for outdoor clothes company Mammut, as well as many other clients. Indeed, his images for the ambitious Mammut campaign, many of which are shown here, caused ripples way

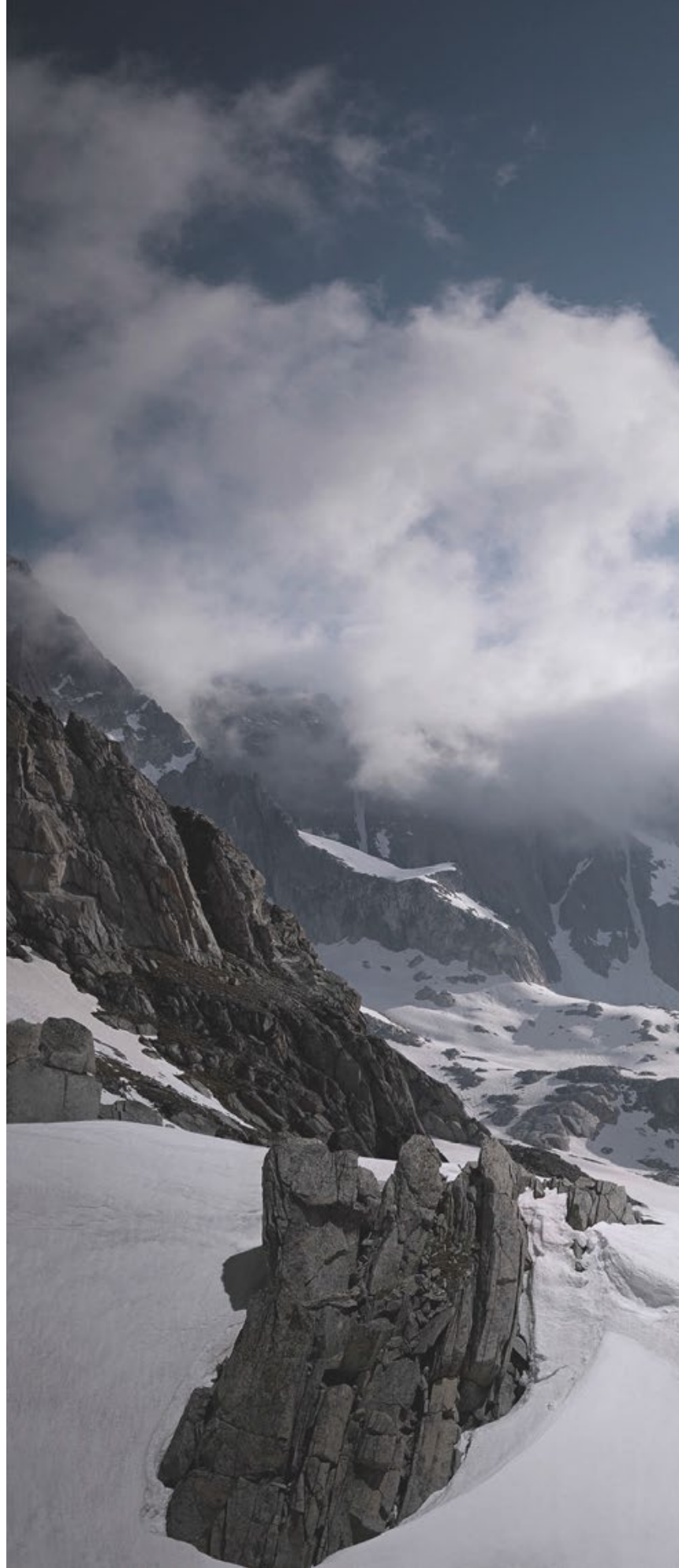
beyond the world of advertising. Robert's Mammut shoot became a story in its own right, covered by newspapers and websites the world over. He also takes some wonderful art photography of his beloved mountains.

'I always had a passion for climbing, and when I was studying geography at the University of Zurich I spent more time in the mountains than in classes,' Robert explains by way of background. 'I always had a camera with me. After I graduated I worked as a mountain guide, and again, the camera was always there. I started to try to sell my pictures and this slowly

became more and more of an income stream. About 25 years ago, I got to the stage where I could give up being a mountain guide and concentrate on photography full-time. I have worked for *Geo*, *Stern*, *Spiegel*, *National Geographic Adventure* and *Schweizer Illustrierte*, had an image library for 25 years, and publish books and calendars, in addition to advertising work.'

Sleeping on the job

The idea for the Mammut campaign came from the company's advertising agency about five or six years ago. Robert had known of





Mammut for a long time and was sponsored by the firm at one point.

‘The idea behind the campaign was to showcase Mammut’s range of clothing and sports equipment,’ he says. ‘It culminated last September, when I took an image that celebrates 150 years since the first ascent of the Matterhorn by the British mountaineer Edward Whymper [see pages 22-23]. Guides lit the mountain with red lights, which is Mammut’s brand colour, and I photographed it.’ Other locations in the Mammut campaign included the north face of the Eiger and Cleopatra’s Needle, in the Alps.

‘My first reaction on hearing the idea behind the Mammut campaign was one of excitement. I am the kind of person who is slow to get excited, but I could tell this campaign was going to be a big thing. I got the general idea from the agency and then it was up to me to find the locations and make the images happen.’

The first picture in the campaign involved 60 Mammut employees, from interns to vice-presidents, testing the company’s newest sleeping bags [see pages 22-23]. Robert and the rest of the team did their testing at Corvatsch in

Above: Mountain guides testing boot control on a narrow ledge Furka mountain pass in the Swiss Alps

Far left: Hundreds of skiers form an arrow shape while testing equipment on the Julier Pass in Switzerland

Switzerland, and then snowshoed into the tundra beneath towering Piz Bernina and Piz Roseg in search of brutal winter weather. Then everyone got into the sleeping bags. ‘I photographed the employees in the bags at 2,700 metres in the Alps, surrounded by ice and snow,’ says Robert. ‘It was windy too.’

Eye of the Needle

When it came to the actual organisation of the Mammut shoots, it was down to the mountain guides, who Robert reckons were fantastic. ‘Obviously, we were very careful and only worked with



➤ experienced guides and skilled alpinists,' he says. 'The hardest shot to organise was 28 climbers from all over Europe posing on the 'Ago del Torrone,' a near-vertical mountain in the Italian Alps, that is also known as Cleopatra's Needle (see page 24). It took many days of preparation during very cold conditions and two days to get everything right with the "models". There was a lot of pressure to get everyone in the perfect position on the day, but it all went well, thanks to my great partnership with the guides. Another image that took a lot of organisation was creating the world map on the Ewigschneefeld [eternal snow field], between the Eiger, Mönch and Jungfrau peaks [image bottom, far right].'

As well as dealing with the challenges of getting people up the mountain and then getting top-quality images under time pressure, Robert also has to deal with some very unpredictable weather. 'It's very changeable,' he says. 'We have a

date and then a back-up date. You are never sure about the weather until the actual day.'

Robert has climbed and photographed mountains all over the world, but reckons he doesn't have a favourite. 'It's very hard to say what my favourite mountain is,' he explains. 'If I look back, I would have to say the north face of the Eiger. But I wouldn't say I like it – the opposite to like, actually! – although it is a mountain that every mountaineer has to climb at least once in their life. I have climbed it twice, in summer and winter. The north face is dangerous because of the rock falls and I did a story on it with the speed climber Ueli Steck.'

Give it some stick

Robert is good friends with this world-famous speed climber Ueli, who is famous for his dizzyingly fast ascents of the north face of the Eiger and the Matterhorn. Ueli even climbed Everest without



A Matter of Matterhorn

THIS year, on 14 July, is the 150th anniversary of the first ascent of the Matterhorn by pioneering British climber Edward Whymper, and Robert's image of Zermatt mountain guides tracing Whymper's route over the Hörnli Grat ridge in a chain of lights has become iconic. Indeed, the image was used to kick off the anniversary celebrations. The mountain guides wore headlamps on their climbing helmets, or lamps preinstalled by local mountain guides. Robert captured the special moment shortly before dusk.

'The Matterhorn first interested me as a mountaineer – particularly because of its extraordinary form and the story behind the first ascent,' he explains. 'Whymper's first ascent stretched him to his limits, and four of the seven in the ascent group met their deaths during descent.'

However, with the Matterhorn image, Robert didn't just want to do another big spectacle shot. 'During the mountaineering season there is a lot happening on the mountain, so it was about doing something different from an activity shot,' he says. 'The Matterhorn is one of the most photographed mountains in the world, as its extraordinary form makes it easy to take a good photo. Paradoxically, that was what made it so challenging – although as we wanted to celebrate the 150th anniversary of Whymper's ascent, there was no problem deciding on the location!'

Mammut's professional trail runners test their endurance during product testing at Diavolezza, Switzerland



Mammut employees test sleeping bags at 2,700 metres in the Alps



Aiming high

Robert's tips for better mountain shots

- When you have taken an image, analyse it as quickly as possible. If you look at your images two weeks later, you won't remember what you felt and what you were trying to convey. You have to ask yourself, 'Is it as I thought?'
- Be very careful that you don't overpack. If you are shooting mountain-bike riders at the foot of a mountain, it's fine to take two or three long lenses, but not when you have to climb up the mountain. So I take zooms when I am climbing, and my favourite lenses are the 14–24mm and 16–35mm.
- Cold is more of a problem for me than for the camera. Normally in the Himalayas, for example, the coldest it gets is -20°C . The camera and batteries can cope with this, but you do need spare batteries.

Climbers create a map of the world on the Ewigschneefeld, between the Eiger, Mönch and Jungfrau peaks



Loyal to Nikon

Robert explains why he uses Nikon kit

ROBERT started using digital equipment about ten years ago. 'I don't miss film – it was another time,' he says. 'With film, you need much more experience. Now, photography is much easier, which means there are many more photographers – and Photoshop. I have always used Nikon as the equipment is very good. The cameras, lenses – in fact, everything is perfect for my work. I also have great support from Nikon Switzerland.'

'I use a Nikon D810, a D4S and a D7100 with a range of lenses, from wideangles to long zooms. My main zooms are the 10-24mm, 14-24mm, 24-70mm, 70-200mm, and 200-400mm. I also use 85mm, 105mm and 200mm prime lenses.'

A total of 28 climbers from all over Europe pose on the Ago del Torrone, or Cleopatra's Needle



Testing the Mammut Freeride collection at Val Aletta, near Disentis, Switzerland

➤ supplemental oxygen. 'Ueli and I are good friends and we have climbed together, both in the Alps and the Himalayas,' explains Robert. 'He is an exceptional climber. However, I didn't actually photograph his speed climb of the north face at the time – I took the shots afterwards.'

Mountain photography is not for the faint-hearted, and although Robert doesn't want to go into detail, he admits that he's had accidents. 'Instead of focusing on climbing, I was focused on taking pictures and made stupid mistakes,' he says. 'As a mountaineer, I am

ready to take risks. In fact, you can never climb a mountain if you aren't prepared to take some risks. You have to find the right balance. As a photographer, though, I don't like to take risks, and stick to the gear and techniques that I know will work.'

As for the future, Robert has two book projects he is working on. 'I love doing books,' he says. 'The first is on art photography, then there is one on mountain sports.' So which of Robert's images is he proudest of? 'Ahh, that is hard,' says Robert. I am proud of my art landscapes and the action shots – and proud of the Mammut campaign.'

AP



Robert Bösch has worked for more than 30 years as a freelance photographer, specialising in outdoor, action and landscape photography. He is also an author, and his books include the award-winning *Mountaineering – The Temptation of The Unknown*. He has done other books and projects, including the St Moritz horse race, known as 'White Turf.' Visit www.robertboesch.ch/en



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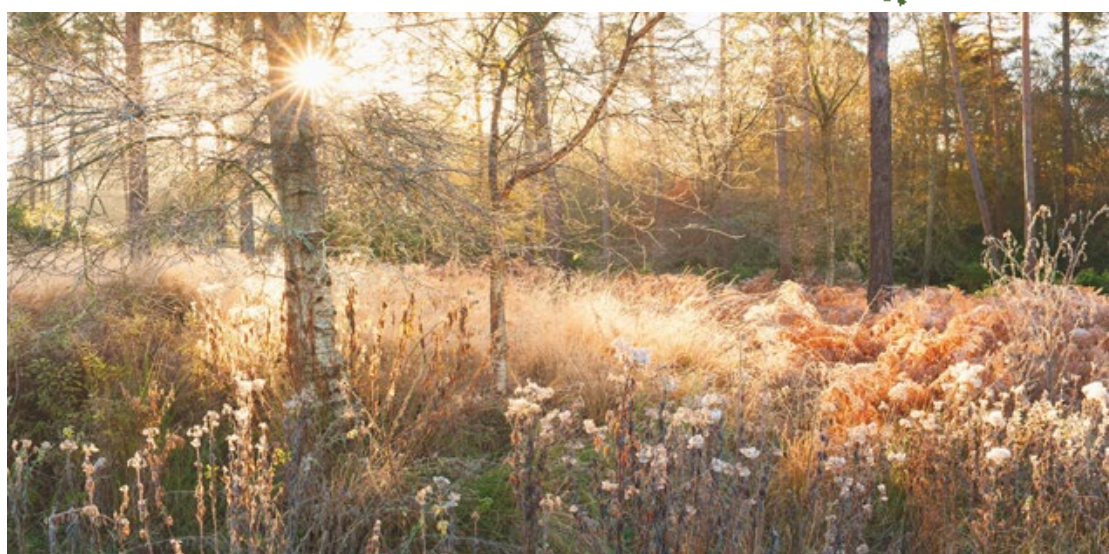
LOCATION GUIDE

Wareham Forest

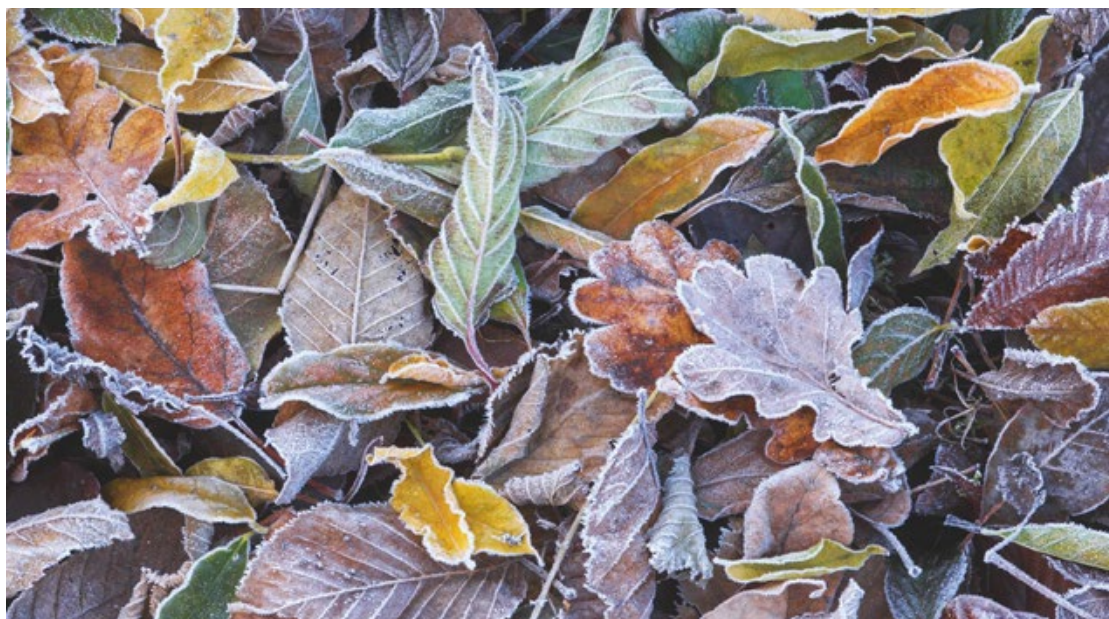
Jeremy Walker reveals why this beautiful pine woodland in Dorset offers some great photographic opportunities



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Pale autumn and winter colours contrast with the evergreen pines in Dorset's Wareham Forest



An early start means you should catch the frost, which brings texture to a simple image

LOCATED just north of Wareham and south of the A35 in Dorset, Wareham Forest consists of acres of pine woodland and open heath criss-crossed by a network of paths. While a few of the paths are part of a designated set of longer routes, most meander through the woods, allowing you to walk or cycle as far as you feel able. You certainly do not have to venture too far from the car to start enjoying good landscape and photo opportunities.

My favourite area is around Woolsbarrow Hillfort, which has the Wareham Forest Way running right past it. There are two parking areas within a 15-minute walk, although there are some really interesting views and vistas on the way. In fact, I rarely reach the fort before I have the camera out.

The Woolsbarrow area is accessed via Sugar Hill, which runs from Wareham in the south to intersect with the A35 in the north.

Another area of the woods to consider is the Gore Heath plantation on the eastern fringes of the forest. Access is from the B3075 and there is an official car park, as well as a few pull-ins.

Much of the terrain is gravel tracks over flat or undulating ground, and there is nothing strenuous to tackle. However, if you do leave the paths, watch your footing, as the long grass can cover old forestry operations and some deep muddy puddles (I speak from experience!).



Jeremy Walker

Jeremy Walker is an award-winning photographer specialising in high-quality landscape and location photography around the world, for use by advertising, design and corporate clients.
www.jeremywalker.co.uk

KIT LIST

Lenses

Good all-round lenses are 24-70mm and 70-200mm zooms. Use the 24-70mm for the dramatic wideangle approach, and the 70-200mm for isolating areas of woodland or even shooting the wildlife.



Wellies

Wareham Forest can be marshy and damp, so wellies or good walking boots are a must. If you go for the wellies option in winter, get the thermal, neoprene-lined versions – your toes will thank you for it.



Coat or jacket

Don't wear a bright orange or yellow coat in the woods. They might look good in the shop or on the ski slope, but in the woods try to blend in a little. You'll stand a better chance of seeing some wildlife, too.



Shooting advice

Shooting

Wareham Forest can be shot at any time of year as the majority of it is pine, so there is always green on the trees. Summer can be as good as winter because much of the forest is low-lying, meaning that marshy mist tends to form readily. As a result, early morning can be a great time to visit. My preference is for an early winter morning with frost, a veil of mist and the occasional glimpse of deer, all with hardly another soul in sight.

This is very much a landscape location, but you do not need any specialist kit. There is nothing a 24-70mm and a 70-200mm cannot cope with, although if you're looking to shoot wildlife then you'll naturally want something with more reach. Conversely, the opportunity for macro and close-up images is limitless.

I would recommend carrying a decent tripod no matter what you are shooting, and as you will never be that far from the car it's no hardship.

Food and lodging

Sadly, there are no tearooms handy for Wareham Forest, but there is a nearby pub that does very good lunches. The Silent Woman on Bere Road will offer warmth and sustenance, and is just a few minutes away from where you will have parked.

A ten-minute drive will see you in the town of Wareham itself, with all the facilities of a small market town, including hotels and B&Bs. Try The Priory if you want fantastic food and accommodation (at a price) or The Springfield for something a bit more down to earth. There are also plenty of B&Bs at Corfe, and Poole, with its seaside hotels and guest houses, is not far away.

Long raking shadows bring depth to this ethereal scene, thanks to the low winter light

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Left: Fourth prize: 'Indecisive Moment' by Blerim Racaj, 2013

Below: John Kobal New Work Award: 'Chayla at Shul' by Laura Pannack, 2014

Right: First prize: 'Konrad Lars Hastings Titlow' by David Titlow, 2014

Portraits of now

The **Taylor Wessing Photographic Portrait Prize** sparks both acclaim and criticism every year. **Gemma Padley** reports from the National Portrait Gallery

As photographic competitions go, there are few more hotly contested than the National Portrait Gallery's annual Photographic Portrait Prize. Sponsored for the seventh year by international law firm Taylor Wessing, the prize awards five photographers cash prizes ranging from £1,000 to £12,000 for a portrait they have taken on commission or otherwise. This year, more than 4,000 entries were received, 60 of which are now on show at the London gallery.

There is nothing wrong with the contest in essence – a degree of competition in photography is arguably healthy – but in recent years the prize has come under fire for being repetitive and too conservative, with members of the press and photography professionals questioning its relevance (it has even spawned a parallel 'Salon des Refusés' or 'Exhibition of Rejects' in

the form of Portrait Salon, which welcomes those entries that were rejected by the main prize).

Within the industry, many commentators joke that there is always a redhead or two among the entries, often an image of twins, and frequently an animal thrown in for good measure (this year's selection does, in fact, feature an image of auburn-haired young twins holding a chicken – Birgit Püve's 'Braian and Ryan', from the series Double Matters, which took third place – see above right).

But aside from the inevitable grumblings about familiar visual tropes, this year it was the definition of a portrait that was called into question, sparked by the inclusion of several candid images in the final selection. David Titlow won the grand prize with a tableau-style shot of his baby son reaching out to touch a dog (see top). To the left we see the photographer's girlfriend, a



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Above: Third prize: 'Braian and Ryan' by Birgit Püve, 2013

Far right: Second prize: 'Skate Girl' by Jessica Fulford-Dobson, 2014

faraway expression on her face, while friends crowd around the child and dog. Soft light illuminates the almost biblical scene, giving it an undeniably painterly quality. It's a beautiful candid moment, but is it, as many have asked, a portrait?

Of course, it all depends on how you define portrait photography, and typically, there is no one answer. If you believe that an image with people in it qualifies as a portrait, then Titlow's offering is acceptable. But for the purists, an



© DAVID TITLOW

image caught spontaneously, as this was, is not going to cut it.

Elsewhere, Blerim Racaj's group shot, 'Indecisive Moment', falls somewhere between a staged and natural portrait. Here, a group of teenagers is pictured sitting, drinking, while a girl gazes out of the frame (see top left). Taking fourth place, it could pass for an environmental portrait, although it's not a portrait in the traditional sense. Perhaps this doesn't matter; maybe competitions should challenge expectations and provoke discussion. If nothing else, it keeps things interesting.

From politicians to South Pacific island dwellers, actors to protesters in Ukraine, a former prisoner of Auschwitz-Birkenau, and a mother and newborn depicted the moment after birth, the range of subjects in the exhibition is impressive. Second place, for example, went to Jessica Fulford-Dobson for her image, 'Skate Girl' (see right), from the series The Skate Girls of Kabul, which documents young Afghan girls who attend an NGO-run skateboarding school, Skateistan. In this instance, a portrait opens up a whole other world – one that you don't hear about every day. Who is this girl? What is her story? It's difficult to ignore the narrative potential of an image such as this.

Among the wider selection, Jon Tonks's image of a man whose job it is to release a weather balloon into the atmosphere has a particular



© JESSICA FULFORD-DOBSON

charm, while an image from Richard Renaldi's Touching Strangers, a series in which he asks strangers to interact with each other, generates questions about the role of portrait photography today.

Another standout is Laura Pannack's portrait of a young Jewish girl (see top right) from her ongoing project about Hasidic

Jewish women, for which she scooped the £4,000 John Kobal New Work Award. While the girl doesn't look directly into the frame, Pannack, who works closely with her subjects, taking time to make them feel at ease, successfully manages to capture her subtle expression.

'I always want my pictures to be a collaboration,' Pannack writes on her blog (laurapannack.com/blog). 'Capturing a decisive moment and observing with a skilful eye are impressive skills, but if and when possible I feel better when I know I have the consent and involvement of my subjects.'

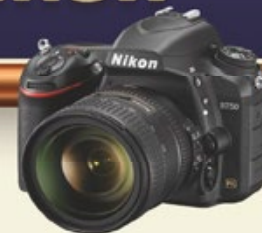
The image raises interesting questions: Where do you draw the line between posed and un-posed when it comes to taking (or making) a portrait? And how far can you really convey a sense of character in a single image? In fact, many of the images are from longer series, and when displayed on their own they must stand on their own merit. Most do, although captions are suddenly especially important.

Although each portrait is very different in subject matter, and various techniques and locations are used to photograph them, the images on show are a reminder of the skill required to capture a compelling image of a fellow human being, and ultimately, of the power of photography. For these reasons alone, competitions like this one have an enduring and worthy place in photography today.

Taylor Wessing Photographic Portrait Prize is on show at the National Portrait Gallery, London, until 22 February 2015. Admission £3, concessions £2. www.npg.org.uk/photoprize1/site14

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Photographs by Tor



SPECIALISING IN THE EXCEPTIONAL

NIKON M UNSYNCHED RANGEFINDER CAMERA + 5CM F/2 NIKKOR-HC LENS

In 1948 Nikon's very first camera, the Nikon Model one was destined for only a brief production run. Its 24x32mm format proved unpopular with the GHQ of the Occupation Forces under General Macarthur, who would not allow the camera to be exported to the USA because the film format was not compatible with Kodachrome 35mm slide mounts. It was replaced by the Nikon M (the M standing for mutation – Latin for change or alteration). The M used 24 x 34mm format, but it was still smaller than the 24 x 36mm employed by Leica. The camera (pictured) is marked "Made in Occupied Japan", a sign of the times following the 1945 Surrender. This very fine unsynched example is complete with a 5cm f/2 Nikkor HC lens, a leather ever-ready case, an instruction manual, a Nikon Accessories leaflet and the original maker's box. EXC.



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Mike Smith, France



It was while looking through his photo albums that Mike identified a three-year gap in his life when he was without a camera. When he discovered these missing photographic years, which were while he was at university, Mike decided to make up for lost time. He bought an entry-level DSLR, visited the Flickr website and discovered the 100 Strangers project – a selection of images from which are printed here. Mike has recently moved to France, where he hopes to 'commune with the landscape' and improve his photography in all areas. You can view more of Mike's images at www.apanacea.co.uk.

Milly

1 As Mike says, the leading lines do most of the work here. In a strange way, the parting in Milly's hair also functions on the same level
Canon EOS 450D, 50mm, 1/250sec at f/2.5, ISO 200, reflector

Jenna

2 Mike has captured a beautiful contrast of colours here. The red coat against the green background visually elevates the shot
Canon EOS 450D, 50mm, 1/1000sec at f/2.5, ISO 200, reflector

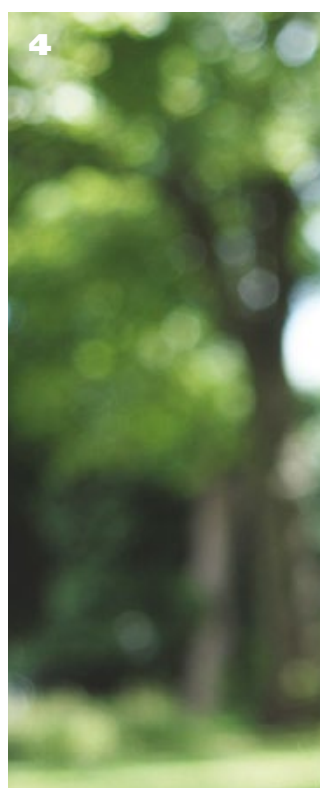
Hana

3 It's rare that Mike takes a full-length shot, but here it works perfectly. The pose of Hana and the framing of the shot benefit each other
Canon EOS 450D, 50mm, 1/400sec at f/2.5, ISO 200



Franki

4 According to Mike, Franki was a dream come true for a photographer. Her red hair and ivory skin are a perfect subject against the green backdrop of the graveyard setting in Warwickshire
Canon EOS 450D, 50mm, 1/1250sec at f/2.5, ISO 200



SmugMug 

The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit www.smugmug.com

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Robbie Mac
5 It was the blue sunglasses that were the draw for Mike here. It's not difficult to see why. They're a stunning visual element in the overall composition and give the shot the feel of a stylish fashion shoot
 Canon EOS 450D, 50mm, 1/320sec at f/2.2, ISO 200





Walk the Line

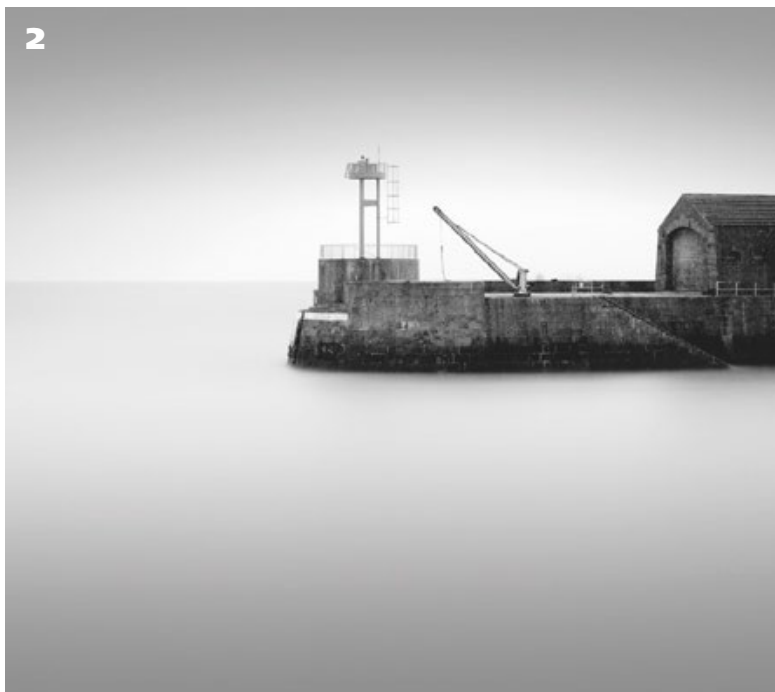
1 This shot was taken in Agon-Coutainville in north-west France. The obvious thing to note here is the striking use of leading lines that carry us into the background
Canon EOS 5D Mark II, 24-70mm, 1/800sec at f/8, ISO 200

Nicolas Evariste, France



Nicolas started out as a photographer in 2006. As you can perhaps tell from the geometric and clean compositions of his images, he is actually a graphic designer by trade. This meant that he felt comfortable moving into the world of photography as the two mediums complement each other. Nature is a recurring theme in Nicolas's images – in fact, he identifies the subject as his main source of inspiration. Visit his website at www.nicolas-evariste.fr to see more of his work.

2



The Arrival

2 This shot was taken in Granville, France, and is a perfect example of how black & white and minimalist compositions can complement one another perfectly
Canon EOS 5D Mark II, 24-70mm, 180secs at f/11, ISO 250

5



Training

3 A recurring visual technique you often see when viewing minimalist black & white images is the use of negative space. Here we see it used to maximum effect

Canon EOS 5D Mark II, 70-200mm, 1/1000sec at f/5.6, ISO 320

Black Sun

4 There's something near-apocalyptic about this scene taken in Mont Saint-Michel, France. By underexposing slightly the deep rich blacks help draw attention to the subject in the mid-ground

Canon EOS 5D Mark II, 24-70mm, 1/2000sec at f/13, ISO 50

Over the Mountains

5 This sombre seascape image carries with it a luminous quality, one enhanced by the ghostly mists of sea and subtle gradient of grey sky

Canon EOS 5D Mark II, 24-70mm, 50secs at f/11, ISO 125, tripod, ND filter





Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER



Richer colours and more depth can be achieved by reducing the exposure by 1EV

Alan Cronin Béal Ban races

Canon EOS 7D, 24-105mm,
1/80sec at f/11, ISO 100

THERE is something very exciting about horse racing along the beach, which Alan has made a very good attempt at capturing with this shot taken at Béal Ban, on the Dingle Peninsula in Co Kerry. He has created a real sense of speed in his panned photograph, and shows an impressive level of skill to keep the head of the forward jockey nice and sharp. Panning is hard, and timing with fast-moving creatures like these is critical. I think it's important to shoot while the subject is still approaching, but here the first horse is slightly beyond the photographer, which

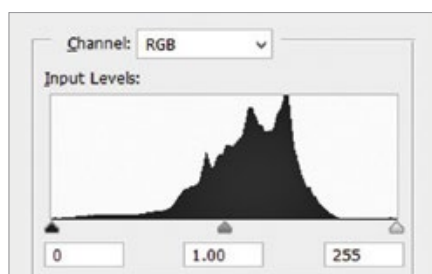
BEFORE



The exposure for Alan's skilfully captured shot is too bright

can give a sense that the action has already happened.

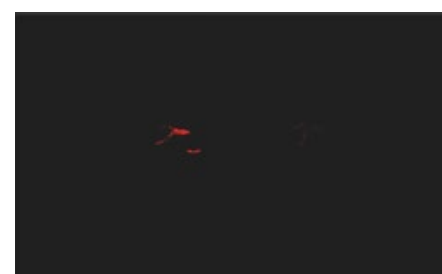
Alan added +0.33 exposure compensation, presumably to bring out the texture of the horse hair and to lift the shadows of the jockey's face, but the result is one that is too light. Had Alan checked his histogram with some test shots, he might have seen that the weighting is all to the right, and that the whites have burnt out. The whites in this case are



The bright exposure is shown by the weighting of tones towards the right

the sky-facing areas of the front jockey's shirt and the backside of his trousers. You can see this from the white-point warning of the levels, indicating that the red channel is suffering.

In a situation like this, I think we need to remember what we are photographing – is it the jockey riding the winner home, or is it a scene of horse racing on the beach? For me it is the latter, and the exposure needs to be right for



The red areas reveal where the highlights have burnt out

that. I've created a version with an exposure about 1EV darker than Alan's, and while it might not show so much texture in the horses, it does show a scene with richer colours and more depth. I've also cropped the frame to concentrate on the action, removing the excess sky and sand of Alan's original.

It's a lovely shot, Alan, but you should think a little harder about what you hope to achieve when you set your exposure.



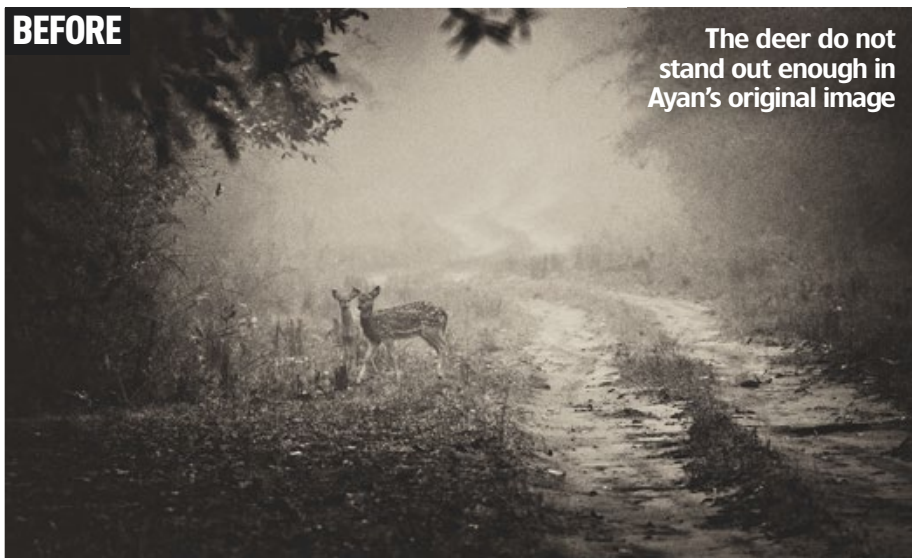
Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

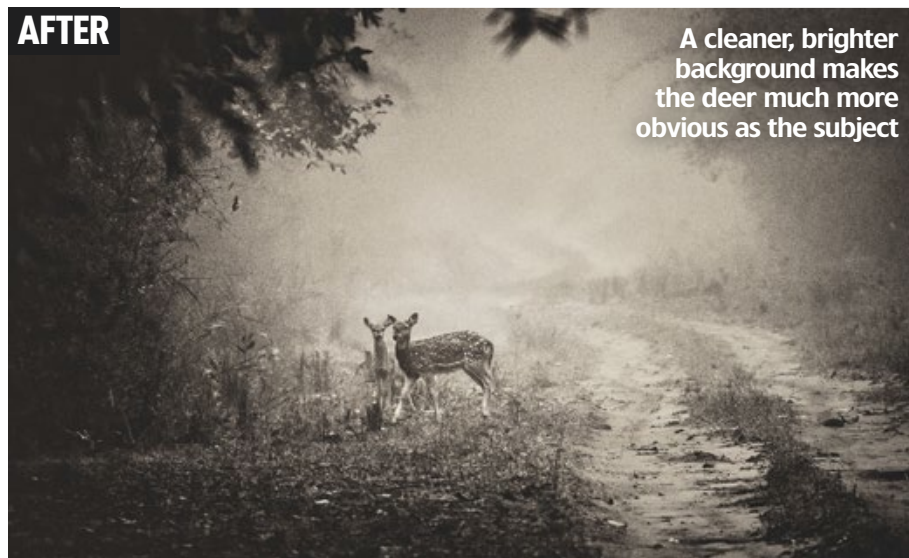
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

BEFORE

The deer do not stand out enough in Ayan's original image

**AFTER**

A cleaner, brighter background makes the deer much more obvious as the subject

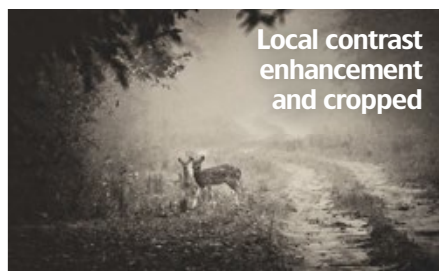


Ayan Mukherjee

Deer in the woods

Nikon D7000, 70-300mm, 1/400sec at f/5.6, ISO 560

THERE is a wonderful soft feel to this misty woodland image, and a romance that makes me expect tiny fairies to fly out of the long grass at any minute. Plus, Ayan's mild warming tint lends a timeless feel. The pathway leads us neatly into the image, and the trees either side create a convenient



Local contrast enhancement and cropped

vignette that directs our attention to the middle of the frame.

In fact, there are a few things that take us into the middle of the frame to see that path twisting and turning as the light catches it and it disappears slowly into the distant fog. The problem for me is that the path is rather more

obvious than the deer, and it is what we notice first and what holds our attention most easily. The deer are absolutely beautiful, but the clever little things have positioned themselves in an area of low contrast precisely because they want to blend in.

Subjects that blend into their background are usually bad news for photographers, and we either have to find a new shooting angle to create some contrast between the subject and the background or do some work in software to increase the separation between the tones of the two areas. I've tried a bit of localised contrast

enhancement, which does some of the job, and which Ayan could have achieved with a fraction more exposure and the use of curves.

In this case, though, the best answer would have been a lower shooting angle to lift the deer's ears above the grass line. I've recreated that general effect by cloning some of the mist into the background directly behind the deer. It is a clumsy bit of cloning, but you can see how having a cleaner and brighter backdrop makes the deer stand out enough that we know immediately they are the subject.

BEFORE

Auto white balance has rendered this scene too cold

**AFTER**

Picture of the week

Neutralising the colour of the smoke brings back the warmth of the sunshine



Dagmara Kwolek

Jets

Pentax K20D, 108mm, 1/500sec at f/9.5, ISO 200

GETTING an overhead view of an aerobatics display creates a sensational starting point for any picture, but Dagmara has really worked the composition here to

make a picture that is about more than the shooting angle. I love that diagonal set of smoke trails and the perfect amount of frame in the corner where the jets have turned back on themselves to fly back the other way. Was that luck or good cropping? It hardly matters, as either way it looks amazing.

Having got all that so right,

Dagmara has committed the worst sin in the photography bible of Damien Demolder – she used auto white balance. This allows the camera to guess what it is looking at and to guess what the colour of the light should be – in a scene with no clear reference points. Inevitably it got it wrong, rendering the whole thing too cold. I've switched the colours to

the way I think they should have been – neutral smoke and warmth in the sunshine. I also tweaked the exposure down a bit to bring back the detail in the planes, and softened the contrast so we can see the features of the beautiful mountainside.

Even so, this is an outstanding picture, and it wins Dagmara my picture of the week award.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

At a glance

- MCT-1 controller
- Two multi-mode sensor modules
- Additional accessory kits available

SabreSwitch TriggerSmart Kit

£238 • www.sabreswitch.co.uk

Phil Hall finds out what this affordable motion-capture system can do

THE SABRESWITCH TriggerSmart is designed to be an affordable way into motion photography – the camera (or video camera) is triggered by an infrared beam, light or sound sensor, making it possible to capture split-second moments in the studio or on location.

While there are a number of accessories available that will build up and enhance the TriggerSmart's capabilities, the kit itself comprises the controller, a pair of multi-mode sensor modules, two mini tripods, cables and four AA batteries. To connect to your camera, the TriggerSmart comes supplied with a shutter-release cable with a 2.5mm jack. This is fine for most entry-level Canon DSLRs, but in many cases an extra cable will need to be purchased.

The finish of the kit is disappointing. The tripods are incredibly cheap (you'd get change from £1 if you bought them on eBay) and aren't up to the job, while the sensors and controller have a very rudimentary and unpolished feel to them.

Verdict

While the TriggerSmart does the job, the instructions aren't as clear as I'd like and the overall finish of each element leaves a lot to be desired. If it cost under £100 this would be forgivable, but with an asking price of more than double that, you're left feeling short-changed. At the moment, the TriggerSmart feels like a prototype – it works, but the finished product needs serious attention.



ALSO CONSIDER

Cactus Laser Trigger LV5

£89, www.cactus-image.com

Designed for wildlife traps and high-speed photography, the Cactus Laser Trigger LV5 is an inexpensive and well-made product with lots of great functions.



Miops NT

\$199 (around £127), miops.com

The Miops NT can be triggered via motion or sound to allow users to engage in high-speed photography and capture subjects such as lightning strikes.



Bushnell NatureView Cam HD Max

£269, www.bushnell.com

The NatureView Cam HD Max is a good option for capturing wildlife. This camera has an infrared sensor that will shoot videos or stills when triggered by the movement of an animal.



Out now

Expert reviews of the latest kit to look out for

Rain Design mStand 360

● £50 ● www.raindesigninc.com

MANY photographers, including myself, use a laptop for much of their image editing. The mStand 360 from Rain Design is a stand that raises a laptop off a desk to make it more ergonomic. This helps to prevent strain on the neck and shoulders, which can make a long editing session much more comfortable.

The aluminium stand is designed to match Apple's MacBook computers in colour and finish. It features rubber grips on the top to stop the laptop from slipping off, and there are also rubber feet on the bottom to secure the stand on the desk. These feet are mounted underneath a circular disk that allows the stand to spin round 360°. At the rear is a large hole through which users can pass cables, to keep everything tidy.

A stand is a worthy investment for anyone who uses a laptop on a regular basis for long periods. The mStand 360 is well made and stylish, which makes it a good choice.

Callum McNerney-Riley

Amateur
Photographer
Testbench
Recommended
★★★★



Corning 10m Thunderbolt Optical Cable

● £250 ● www.corning.com

IF YOU have a multiple high-capacity-storage set-up and need speedy connections across a large space, Corning's optical cables are a great place to start looking. Capable of data transfer speeds of 10Gb/s over Thunderbolt connections, these cables are also compatible with Thunderbolt 2, which can deliver up to 20Gb/s. In practical terms, transferring 16GB of image data from my 2014 Retina MacBook Pro to a Thunderbolt-compatible drive took less than 5secs. That's particularly impressive when considering the distance over which these cables are capable of providing that speed. It's also possible to transfer data and video on a single cable, and for large Thunderbolt set-ups you can use these optical cables to daisy-chain up to six Thunderbolt-compatible devices.

The price is premium, but so is the performance and build quality.

Jon Devo

Amateur
Photographer
Testbench
GOLD
★★★★★



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At a glance

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- 28mm (equivalent) f/2.8 Leica DC lens
- 4K capture
- Full smartphone capabilities with Android 4.4 OS
- Price £799

Panasonic Lumix DMC-CM1

Easily one of the most exciting announcements at Photokina 2014, **Panasonic's Lumix DMC-CM1** is both a 20-million-pixel, 1in MOS sensor camera and a smartphone. **Jon Devo** puts it to the test



For and against

- + Large 1in sensor captures good detail
- + Shoots raw and has full manual controls
- + Responsive touchscreen
- No grip, making it unstable when only using one hand
- Could benefit from optical image stabilisation
- Some materials used could be of better quality

Where in the range



Panasonic Lumix DMC-LX100

Price £630

The Panasonic LX100 has a 16-million-pixel micro four thirds sensor, 4K video recording and a 2.76-million-dot EVF



Panasonic Lumix DMC-TZ70

Price £350

This pocket travel camera has a 30x optical zoom and a 12.1-million-pixel, 1/2.3in sensor

Data file

Sensor	20.1-million-pixel, 1in, High Sensitivity MOS sensor
Output size	5472 × 3648 pixels
Focal length mag	2.7x
Lens	28mm equivalent, f/2.8
File format	Raw (RW2) + JPEG
Shutter type	Mechanical
ISO	ISO 100-25,600 (extended)
Exposure modes	PASM
Metering	Multi, centreweighted, spot, highlight-weighted
Movie	4K Ultra HD (3840 × 2160 pixels) 15p, full HD (1920 × 1080 pixels) 30p
Display	4.7in, full HD (6.22-million-dot) touchscreen
Focusing	Contrast detection
Memory card	Micro SD up to 128GB
Dimensions	135.4 × 68 × 15.2mm (21.1mm depth including lens)
Weight	204g (with battery and card)

Thanks to a string of strong camera releases that included the Lumix DMC-GH4, the FZ1000 and the LX100, Panasonic had a very positive 2014, delivering good-quality cameras in multiple categories with some class-leading innovation. Not a brand to rest on its laurels, Panasonic has now created what it calls a 'communication camera' – a device that marries a fully functioning Android smartphone with a slim camera. The camera features a large 1 in sensor, like those found in Sony's RX100 series and the Canon G7 X.

Panasonic released the Eluga smartphone back in 2012, but that was just a phone, with an IP57 waterproof rating being its most notable feature. The Lumix



Fine details and faithful colours are captured by the CM1, as seen in the texture of this owl's feathers

DMC-CM1 is an entirely different prospect. Other manufacturers have attempted to create hybrid camera/phone devices in the past, with very mixed results, so how does the CM1 fare?

Features

As I've already mentioned, camera/phone hybrid devices aren't anything new, which is probably why Panasonic has gone a few steps further and chosen to put a 1in sensor camera at the heart of the CM1, making its sensor almost four times the size of the 1/2.3in sensors typically found in high-end smartphones.

Rather than trying to shoehorn one device into another, Panasonic has taken a different approach with the CM1, creating two devices

in their own right that simply share a physical interface. The Android half of the CM1 is powered by a 2.3GHz Quad-core processor that runs on the Android 4.4 (KitKat) operating system. It also has 16GB of built-in memory with a Micro SD slot for extra storage. While it may not be the most spec-busting Android mobile device, the CM1 can easily hold its own against anything released by the top mobile phone makers during 2014. The camera has a dedicated imaging processor – the Panasonic Venus Engine – and features a 28mm f/2.8–11 Leica DC Elmarit lens directing light onto its 1in, 20.1-million-pixel MOS sensor. As standard, the camera's ISO sensitivity range runs from ISO 125–12,800, with

L100 and H25,600 available as extended settings.

The CM1 shoots RW2-format raw files as well as JPEGs, and it is also capable of using its 4K recording capabilities to capture still images from movie footage. The device's camera is accessed either by tapping the Panasonic app on screen, or by using the camera lever on its top-plate. It takes less than 1sec for the device to switch between its two functions, which is quite an achievement, as the camera interface and operation run independently from the Android operating system.

Build and handling

When the camera is switched off, the CM1 measures 135.4 x 68 x

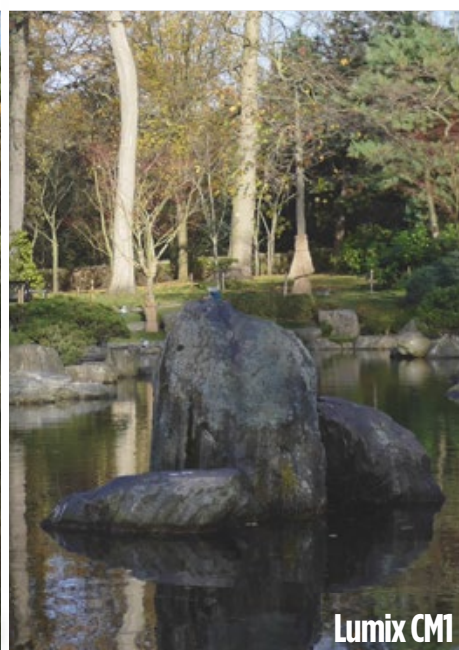
15.2mm, making it slimmer in comparison to its nearest hybrid device competition, Samsung's Galaxy K Zoom and the Galaxy Camera 2. Compared with other flagship Android devices, the CM1 is shorter and slimmer in width, although at 204g it is a touch heavier, but by no means as hefty as the 283g Galaxy Camera 2.

Panasonic has used a leather-print plastic on the face of the camera, which looks great but feels a touch cheap and does nothing to improve the gripping area. A more rubberised/textured surface would have worked better. Alternatively, the company could have used a small raised strip of rubber, placed where fingers naturally fall when shooting. There's one other small issue





iPhone 6 Plus



Lumix CM1

Comparison of an unprocessed image taken by the iPhone 6 Plus and CM1

➤ that troubled me about the CM1: it has no tripod thread. I can't actually think of a camera that doesn't have a tripod thread, so given that Panasonic is calling this device a camera, it's an obvious omission.

Additionally, there are a couple of physical weak points where it feels as if some corner-cutting may have taken place in order to keep down the camera weight and the cost of production, such as the Micro USB port covering, as well as the nano SIM card slot mechanism and its covering. All feel vulnerable to repeated use, and my SIM managed to catch on to the inside of my sample, damaging the tray in which the card sits. As a word of warning, I would recommend caution when inserting and removing a SIM card.

Camera interface

The interface is distinctly a photographic one, with a mode-selection button to the top left of the screen that opens a dial allowing you to select from intelligent auto modes, PASM, panoramic, art, scene and two custom mode slots. To assist with composing images, there's an eight-split or nine-grid-split guideline screen, as well as a horizontal and vertical gauge. The left of the screen also houses a histogram, but these can be switched off if you'd prefer.

The device's 4.7in full HD 6.22-million-dot LCD screen is bright and does a great job of providing accurate exposure preview during composition. On the right-hand side is a digital shutter, quick-menu button and video-record function, but the best part of this interface is the

simple way in which Panasonic has implemented manual controls such as shutter speed, ISO, sensitivity, white balance and exposure compensation. Each setting can be touched and controlled either on the screen or by using the manual control wheel on the front.

The only other physical camera control on the CM1 is the shutter button, which has an assured half and full press. I like the inclusion and position of the shutter button, given that this a device that also houses a smartphone. Using it with two hands offers improvement in stability, as it's not an easy device to shoot with in the landscape orientation when using only one hand. A refined grip and better texture of faceplate material could benefit in these respects.

Smartphone performance

For those considering the CM1, there are a couple of fundamental questions it needs to answer. Does it replace my phone? Can it take pictures better than the best smartphones available?

As an Android device, it matches the performance and specs of many of the mid-range devices currently on the market. Running Android 4.4 with a custom Panasonic UI, the CM1 has a Snapdragon 801 2.3GHz Quad-core unit, keeping it in touch with the iPhone 5S, Samsung Galaxy Alpha, LG G3 and the Sony Xperia Z2 in terms of processing power.

The icons are large and avoid making the interface look overly cluttered. It also has minimal manufacturer bloatware, although Panasonic has developed some 4K camera

Focal points

Let's take a closer look at this 1in sensor camera boasting smartphone technology



Fixed lens

The CM1 features a fixed 28mm f/2.8 Leica DC Elmarit lens, which is good for general use

Control

A manual control wheel on the front of the camera allows you to adjust exposure and zoom settings

Stylish

The refined monochromatic design of the CM1 is eye-catching and attractive

Sensor

This pocket-sized camera features a large 20.1-million-pixel, 1in sensor, like those in some premium compact cameras

Communications

A SIM card slot and Android 4.4 operation enable full smartphone functionality

Touchscreen

A large and responsive 4.7in full HD capacitive touchscreen features point-to-focus and shoot

Camera interface

Similar to the one used by Panasonic for its enthusiast cameras, the CM1's interface includes a full array of exposure information and manual controls



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 A Adapter Ring 38.1mm
 A Adapter Ring 40.5mm
 A Adapter Ring 46mm
 A Adapter Ring 49mm
 A Adapter Ring 52mm
 A Adapter Ring 55mm
 A Adapter Ring 58mm
 A Adapter Ring 62mm

GRADIENTS

Light Grey Graduated
 Dark Grey Graduated
 ND8 Grad 3 Stops
 ND8 Grad Hard Cut
 Light Blue Graduated
 Dark Blue Graduated
 Cool Blue Gradient
 Light Green Graduated
 Dark Green Graduated
 Light Mauve Graduated
 Dark Mauve Graduated
 Light Red Graduated
 Dark Red Graduated
 Light Tobacco Graduated
 Dark Tobacco Graduated
 Light Fog Graduated
 Strong Fog Graduated
 Light Yellow Graduated
 Dark Yellow Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

POLARIZERS

Linear Polariser Filter
 Circular Polariser Filter

NEUTRAL DENSITY

Neutral Density 2
 Neutral Density 4
 Neutral Density 8

STARS AND DIFFRACTIONS

Star x 4
 Star x 6
 Star x 6 with centre spot
 Star x 8
 Diffraction 2x
 Diffraction 36x
 Diffraction 4x
 Diffraction Star 4
 Diffraction Star 8
 Diffraction Square
 Diffraction Halo

CLOSE UP'S

Close Up 1
 Close Up 2
 Close Up 4
 Split Field

MULTI IMAGE AND SPEED

Multi Image 3
 Multi Image 5
 Multi Image 7
 Speed

COLOURS

20 x Polyester colour set
 Yellow
 Orange
 Green
 Red
 Sepia
 Sky

CONVERSION

20 x Wratten polyesters set
 80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FLB
 FLD
 FLW

DOUBLE EXPOSURE AND MASKS

A Double Exposure
 A Double Mask 1
 A Double Mask 2
 A PSF

DIFFUSERS AND FOGS

A light Diffuser
 A Strong Diffuser
 A Fog 1
 A Fog 2

NETS

Net Blue
 Net Grey
 Net Green
 Net Orange
 Net Red
 Net Violet
 Net White

SPOTS

Oval Spot Blue
 Oval Spot Clear
 Oval Spot Grey
 Oval Spot Red
 Oval Spot White
 Spot Blue
 Spot Clear
 Spot Grey
 Spot Green
 Spot Orange
 Spot Red
 Spot Violet
 Spot White
 Wide Spot Blue
 Wide Spot Clear
 Wide Spot Grey
 Wide Spot Green
 Wide Spot Orange
 Wide Spot Red
 Wide Spot Violet
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 P Adapter Ring 55mm
 P Adapter Ring 58mm
 P Adapter Ring 62mm
 P Adapter Ring 67mm
 P Adapter Ring 72mm
 P Adapter Ring 77mm
 P Adapter Ring 82mm

GRADIENTS

Light Grey Graduated Hard Edge
 Dark Grey Graduated
 Dark Grey Graduated Hard Edge
 GG4 ND8 3 stop Grad
 GG4 ND8 3 Stop grad Hard Edge
 Light Blue Graduated
 Dark Blue Graduated
 Cool Blue Graduated
 Light Green Graduated
 Dark Green Graduated
 Light Grey Graduated

Light Mauve Graduated
 Dark Mauve Graduated
 Light Red Graduated
 Dark Red Graduated
 Light Tobacco Graduated
 Dark tobacco Graduated
 Light Yellow Graduated
 Dark Yellow Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

POLARIZERS

Linear Polariser
 Circular Polariser

NEUTRAL DENSITY

ND400 9 Stops (Japanese Glass)
 available Round (Back Slot) Square
 (for use with PL, star etc)
 ND16 4 Stops (Japanese Glass)
 Neutral Density x2
 Neutral Density x4
 Neutral Density x8
 Neutral Density x8 (Glass)

INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS

Starburst x4
 Starburst x6
 Starburst x8
 Diffraction 2x
 Diffraction 36x
 Diffraction Double Halo
 Diffraction Halo
 Diffraction 4x Star
 Diffraction Filter DS8
 Diffraction Square

CLOSE UP FILTERS

Close up +1
 Close Up +2
 Close Up +4
 Split Field

COLOURS

Yellow
 Orange
 Green
 Red
 Skylight
 Sepia

DIFFUSERS AND FOGS

Light Diffuser
 Strong Diffuser
 Light Fog
 Strong Fog

CONVERSION FILTERS

80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FLB
 FLD
 FLW
 FLB

DOUBLE EXPOSURE

Double Exposure
 Solar Eclipse Filter

SPOTS

Blue Clear Spot
 Clear Spot
 Green Clear Centre Spot
 Grey Clear Spot
 Orange Clear Spot
 Clear Oval Spot
 Grey Oval Spot
 White Oval Spot
 Red Clear Spot
 Violet Clear Spot
 White Clear Spot

100 MM FILTERS GRADIENTS 100 X 125MM

Dark Grey Graduated
 Light Grey Hard Edge
 Dark Grey Hard Edge
 ND 8 three stop Geads
 ND 8 three srtpo hard edge Grad
 Light Blue Graduated
 Dark Blue Graduated
 Light Green Graduated
 Dark Green Graduated
 Light Tobacco Graduated
 Dark tobacco Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

NEUTRAL DENSITY

Neutral Density 2
 Neutral Density 4

DIFFUSERS AND FOGS

Diffuser Light
 Diffuser Stron
 Fog 1
 Fog 2

COLOURS

Yellow
 Orange
 Red
 Green
 Sepia
 Skylight

CONVERSION FILTERS

80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FLB
 FLD
 FLW
 FLB

4" X 5.6"
 .3 ND Grad
 .3 ND Hard Cut Grad
 .6 ND Grad
 .6 ND Hard Cut Grad
 .9 ND Grad
 .9 ND Hard Cut Grad
 .3 ND Grad
 .3 ND Hard Cut Grad
 .6 ND Grad
 .6 ND Hard Cut Grad
 .9 ND Grad
 .9 ND Had Cut GradLight
 Grey Graduated

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The CM1's f/2.8 lens produces good detail and a smooth background

➤ applications that are currently exclusive to the CM1. I was impressed with the operational speed of this device and you get the feeling that Panasonic's approach places much more emphasis on function over style compared to the slightly more sleek and modern UIs from Sony and LG.

I swapped my regular Android handset for the CM1 while writing this review, and was pleasantly surprised by the battery performance. It charges quickly and, after a full day of regular use that included checking my social media feeds, responding to messages and taking pictures, I would get home with 20-30% of battery life remaining.

Switching between applications is smooth and the handset handled multimedia functions well. Overall, in my experience, as an Android device, the only significant difference between the CM1 and other mid to top-of-the-range Android devices is that this device has a large-sensor camera built in.

Camera performance and image quality

When tackling the second key question facing the CM1, I have to begin with a disclaimer: having a larger sensor doesn't automatically mean it will take better pictures. There are other things that make a camera great for taking pictures, including pixel size, signal processing, image processing and stabilisation. Even the handling can have a significant impact on the camera's ability to take pictures.

The CM1 has clearly been developed by a camera specialist who has got the fundamentals spot on. Focusing is reasonably quick when using the physical

shutter button as well as the touchscreen. Overall, the metering and exposure performance are good on the CM1. The lens is impressive, too, giving consistently sharp images into the corners of the frame, even at f/2.8. However, the exposed front element can pick up fingerprints quite easily so it needs to be kept clean for best results. The CM1 is one of only a small number of smartphone-enabled devices that can shoot both raw and JPEG photos, and looking closely at the images it's immediately clear that this device's camera is more than capable.

When held steady and shooting relatively still or posed subjects, the camera captures a high level of detail throughout the frame. AWB performs intelligently and colours are rendered naturally and manage to be vibrant without appearing unnaturally saturated. The advantages that the CM1 has really show when comparing its images to those produced by the iPhone 6 Plus. Side-by-side comparisons reveal that the CM1, with its 1in sensor, is in a different league to that of current iPhones. Even if you only compare JPEG images, it's clear that the CM1 can capture a greater level of image detail.

The gap grows wider still when you open the camera's DNG raw files and start to recover usable detail in the shadows, making it possible to create images with a significantly more impressive dynamic range than those produced by some top smartphones.

The omission of optical image stabilisation is noticeable and means that some of the gains of a larger sensor are lost because high ISO sensitivities are needed to keep shutter speeds fast to avoid camera shake.



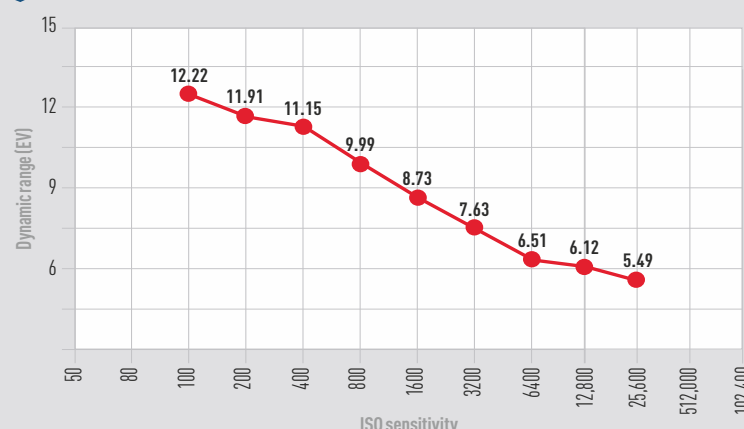
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

AS WE have seen with other 20-million-pixel, 1in-sized sensors, the Panasonic Lumix DMC-CM1 provides a good balance between resolution and noise. This is thanks to the size of the sensor being far larger than that found in a standard compact or smartphone camera. The larger surface area allows for more photosites, but without compromising on their size, meaning that the sensor can gather a lot more light compared to smaller units of a similar resolution.

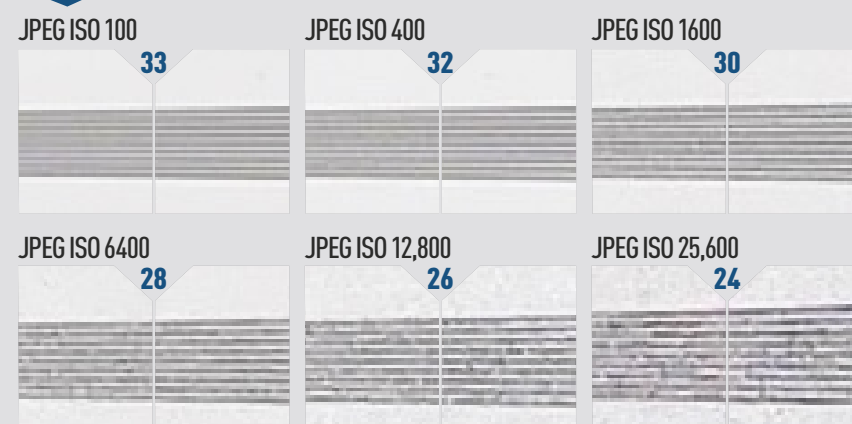
As can be seen in our sample images, the performance is impressive at each given sensitivity setting, especially when compared to other smartphone cameras currently available. Compared to the likes of the iPhone or Samsung Galaxy or Sony Xperia phones, the CM1 is certainly ahead, and it can also match the quality of the other cameras with 20-million-pixel, 1in sensors.

Dynamic range



For a smartphone, the CM1 has an extremely impressive dynamic range of 12.2EV. Obviously, the larger photosites of the 1in sensor is what helps to enable this range, which is effectively the same as that of the Sony Cyber-shot DSC-RX100 III and the Canon PowerShot G7 X. By ISO 800 the dynamic range drops to just below 10EV, so there is plenty of shadow detail in images up to this setting. From here, though, the dynamic range of the camera drops and is just 5.5EV at its maximum sensitivity.

Resolution



With a 20.1-million-pixel, 1in-sized sensor, the CM1 resolves up to 3300l/ph on our chart at ISO 100. When shooting raw images there is slightly more clarity and sharpness, although little more in terms of definition. As the sensitivity increases, the sensor and processing do a good job of maintaining the high resolution, and even up to ISO 1600 the resolution is around the 3000l/ph mark. Obviously noise affects the higher sensitivities, and ISO 12,800 and 25,600 show a drop in resolution, but it is still reasonable.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



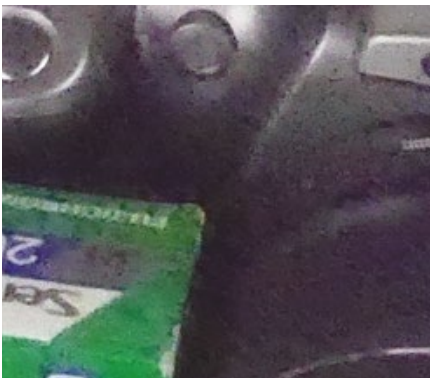
JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



With the sensor of the CM1 being larger than that of most compact cameras, let alone smartphone cameras, you would expect to see excellent noise control – and the camera doesn't disappoint. At ISO 100 and 400 there is virtually no difference in the shadow areas of images, with no discernible noise. In fact, the noise is controlled so well that even at ISO 1600 little colour or luminance noise is visible in shadow areas. At ISO 6400 there is a little smoothing in JPEG images, which helps to keep luminance noise under control. However, at ISO 12,800 some luminance noise, and some smoothing from colour noise reduction is present, which removes a lot of detail resolution. At the maximum setting of ISO 25,600, shadow areas suffer from both luminance and shadow noise, with the shadow areas taking on a slight purple hue.

The competition



iPhone 6 Plus

Price £699 SIM free
Sensor 8 million pixels
ISO 32-2000

The iPhone 6 Plus, Apple's most popular smartphone ever, is rated as having one of the best cameras available in a smart device with an 8-million-pixel sensor and some fantastic features such as 240fps slo-mo video.



Sony Cyber-shot DSC-RX100 III

Price £639
Sensor 20.1 million pixels
ISO 125-12,800

Now with a pop up EVF, the Sony Cyber-shot DSC-RX100 III is one of the most capable 1in-sensor camera products on the market, and for those who don't mind carrying an additional device this is a great choice.



LG G Flex 2

Price £499
Sensor 13 million pixels
ISO 50-2900

Slightly more affordable than the other options and a highly capable smart device with a great camera, the recently announced LG G Flex 2 has a 13-million-pixel sensor with OIS and full HD video recording.

Our verdict

PANASONIC has achieved something special with the Lumix DMC-CM1. It represents a new frontier for smartphone technology and the camera marks a clear improvement on what we've seen from the leading smartphone manufacturers. Of course, there have been some compromises in order to keep the size of this device down. Some of those compromises (no optical image stabilisation) are more of an issue than others (lack of grip).

But this model is only mark 1, and for the most part, it has been executed extremely well. The integration of smartphone and camera is the most convincing and seamless experience we've seen, and it surpassed our expectations. If Panasonic can successfully deliver full smartphone functionality in a phone-a-like camera such as the CM1, it can't be much of a leap to enable some

of their other premium camera lines with this level of connectivity. It's an exciting thought.

Wi-Fi and other connectivity options are already becoming standard for digital cameras. Now that Panasonic has demonstrated an effective way of producing a smartphone-enabled camera, I wouldn't be surprised to see even more sophisticated communication cameras coming to market over the next couple of years. I also wouldn't be surprised to see sensor size becoming the new megapixel race for smartphone manufacturers.

Can the CM1 replace your smartphone? The answer is yes. Is it capable of taking better pictures than the current best smartphones available? Again, the answer is yes, in some circumstances, it definitely is. For me, however, buying the CM1 comes down to whether or not you can afford it, and whether or not you are lucky enough to actually get your hands on one.



FEATURES	9/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

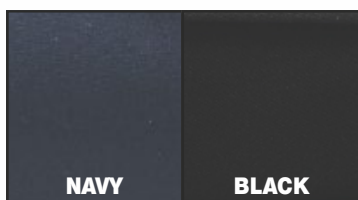
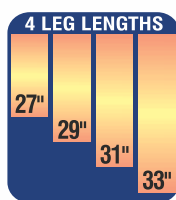
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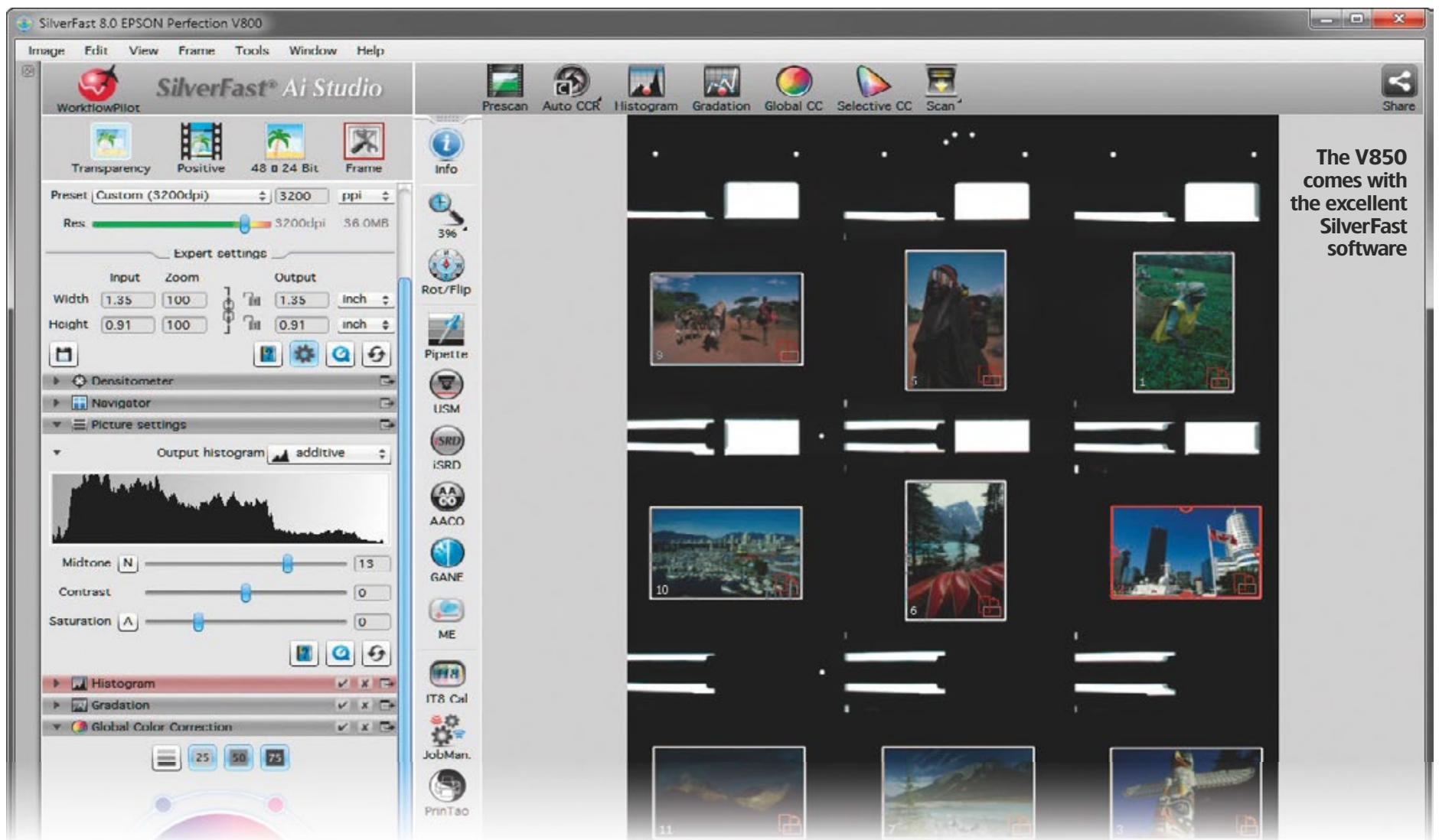
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Epson Perfection V850 Pro scanner

Vincent Oliver takes a look at the new top-of-the-range flatbed scanner from Epson, the **Perfection V850 Pro**

It has been a long time coming, but with fewer people now shooting film it's understandable that Epson has only just got around to updating its popular Perfection V750 Pro flatbed scanner with the new Perfection V850 Pro. The original V750 scanner set the standard for consumer flatbed scanners for a number of years, so the new V850 will be looked upon with interest by those who still shoot on film, particularly medium and large-format users.

As Epson's top-of-the-range flatbed scanner, the V850 is designed specifically for keen hobbyist and professional photographers. As such, it comes with a whole host of accessories and software, including eight film

holders for 35mm strips, mounted transparencies, medium format, 5x4in and even 10x8in sheet film. Also included is Epson Scan, Epson Event Manager, Epson Copy Utility, LaserSoft Imaging SilverFast SE Plus 8 SE and X-Rite i1 Scanner software.

Set-up

Anyone who has used a scanner before should have no difficulty with the V850, as its operation is quite straightforward. During the installation, the computer will be connected to Epson's website to make sure that the latest drivers and software are downloaded and installed. The scanner itself is connected to a computer via a USB 2.0 connection. The previous V750 also had a FireWire port, but this is not

included on the V850. Although USB 2.0 should be fast enough, it is a pity Epson didn't use the faster USB 3.0, which is also backward-compatible with USB 2.0. In this way, those with older computers wouldn't miss out, while those with computers from the past year or so could reap the benefits of the faster USB 3.0 speed.

Like most scanners, the V850 has few physical controls – just a power and a start button. A simple press of the start button begins the scanning process and then opens the scanned image in the software you have chosen.

The scanner specifications are a very impressive 6400ppi for film and up to 4800ppi for prints. Scans are made using a Matrix CCD with Micro Lens and High Pass Optics.



At a glance

Price £730 (V850), £550 (V800)

Type Flatbed scanner with film holders

Light source White LED, IR LED with ReadyScan LED technology

Scanning resolution 6400 x 6400ppi

Max scan area A4

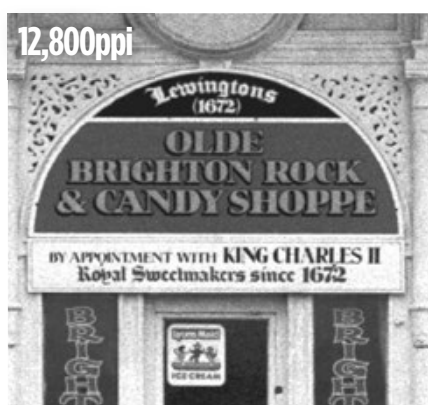
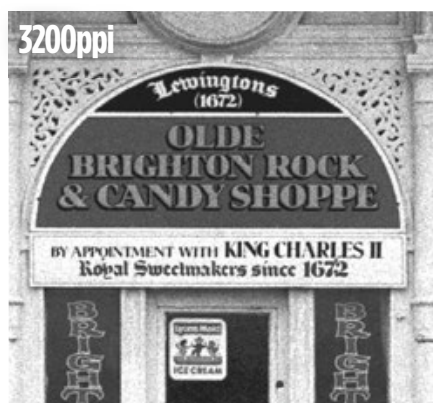
Requirements Mac OS 10.6+. Windows 7, 8, 8.1, Vista, XP SP2 or higher

Dimensions 50.3 x 30.8 x 15.2cm

Weight 6.6kg

Scan quality

Using different settings, we examine the scanning power of the Epson Perfection V850



LOOKING at our test black & white scans from a 35mm negative, the 3200ppi version displays the best overall sharpness, with excellent detail in both highlight and shadow areas. The film grain is sharp and crisp, which indicates that the film holder was well aligned, thanks to the height adjusters. The 6400ppi scans are equally impressive, but lack that extra bite of the 3200ppi scan. The scanner produces the best scans at 3200ppi and 4800ppi resolutions.

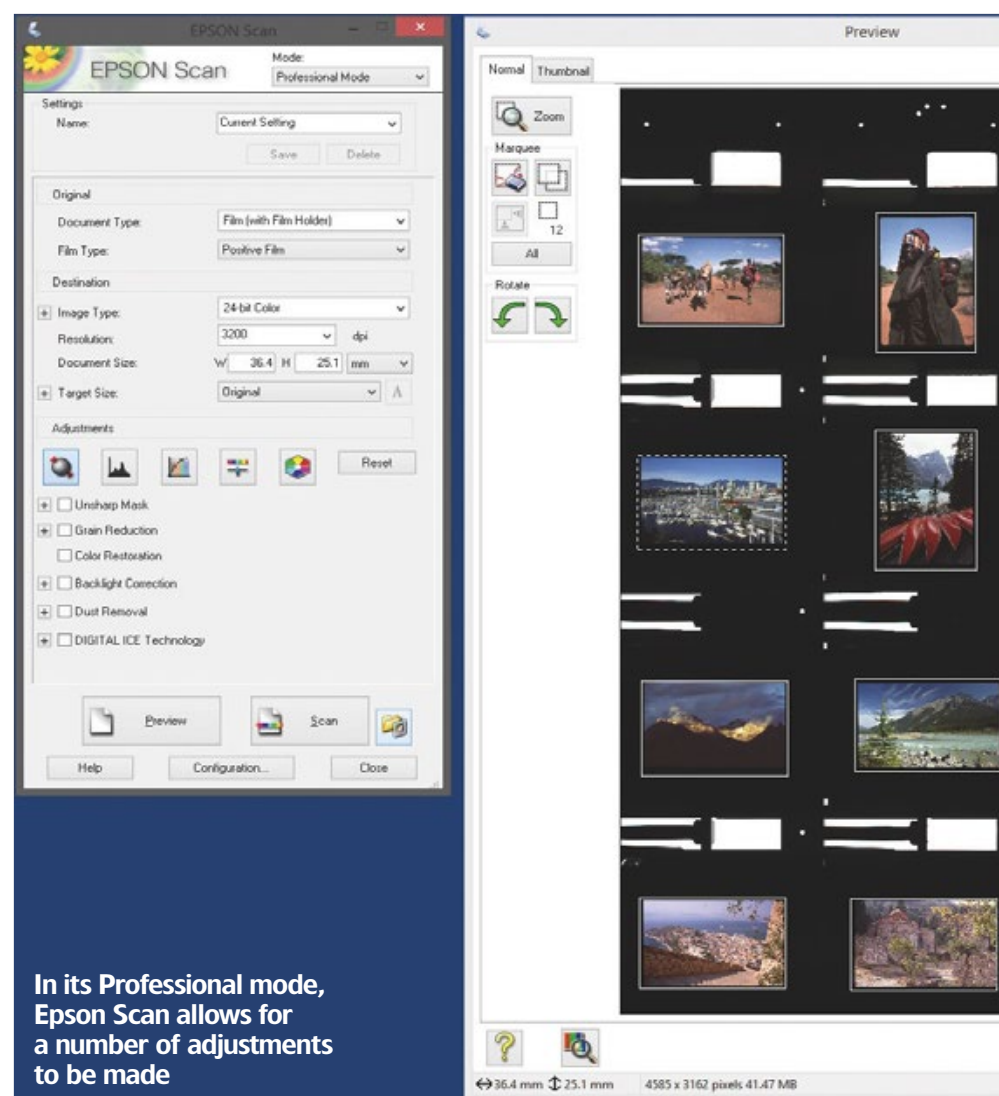
Although the specifications

state a maximum scanning resolution of 6400ppi, you can scan using other values up to 12,800ppi, but at the high ppi settings scans look like interpolated resolutions.

To get the best quality out of any scan, you must apply Unsharp Mask (USM). This can be applied in an image-editing application rather than at the scan stage. For our test scans, we applied a USM value in Photoshop of between 150 and 200. This will vary depending on the image size, with higher resolutions requiring greater values.



Although the Epson software looks good in isolation, the SilverFast software produces a far better result in its automatic mode



In its Professional mode, Epson Scan allows for a number of adjustments to be made

➤ For neutrality, the light source is a white LED, which requires virtually no warm-up time to achieve colour stability and has an optical density of 4 Dmax.

Software

The Epson Scan application is straightforward to use. The three scanning modes available are: Full Auto, which is perhaps too basic for this scanner; Home mode, which is a good setting for multifunction scanner/printer; and Professional mode. The Professional mode gives you the most control over images. In this advanced mode, the adjustment

options include film type, resolution, size, auto exposure, histogram, tone curve, image, colour palette, Unsharp Mask, grain reduction, colour restoration, backlight correction, dust removal and Digital ICE. Cropping can also be carried out at this stage, but for precise crops it is better to use an image-editing application.

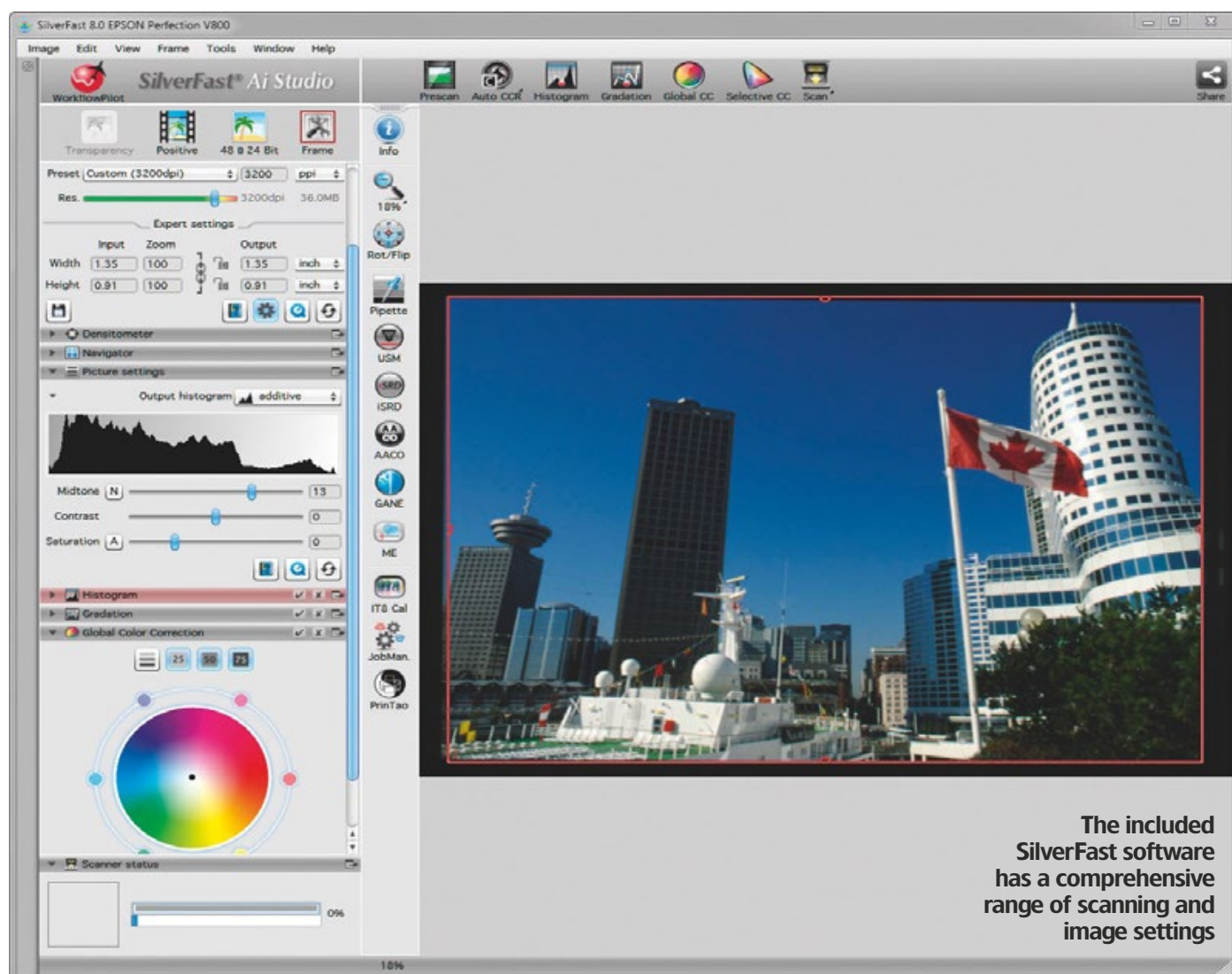
The SilverFast SE Plus 8 software, which comes bundled with the scanner, is probably the better option for the photographer who needs total control. I found that the auto colour correction produced much better colours than Epson Scan, and there is

V850 vs V800

Which of the two scanners is right for you?

THE EPSON Perfection V800 Pro scanner is identical in appearance to the V850, but the V800 has an optical sensor. The V850 has a Matrix CCD with micro lens and High Pass Optics, while the V800 does not have the High Pass Optics. For most scanning purposes, you will not see a great deal of difference, but the V850 does produce the better-quality film scans. The V850 is supplied with two sets of film holders, while the V800 just has the one set.

Software included with the V850 is the same as that packaged with the V800, but it also includes X-Rite i1 Scanner and a series of IT8 targets. This software, in combination with the colour targets, can be used to create colour profiles that should ensure the V850 scanner produces accurate colours in scanned images.



a choice of several predefined settings, such as portrait, landscape, night, evening and snow. There is also the option to batch-scan all the slides or the film strip in the holder, while still applying individual corrections to each image. The scan time for a 35mm 3200ppi scan is 56secs. Using the dust-removal iSRD (Digital ICE equivalent) doubles the scanning time to 2mins 10secs, but saves on retouching.

A 35mm slide scan at 3200ppi will produce a file size of 36MB, and when the resolution is changed to 300ppi in Photoshop (uncheck resample box) it will produce a print size of around 14.5 x 9.5in.

Film scanning

To start film scanning, the white document mat needs to be removed from the transparency unit to reveal the top light source. The scanner is supplied with eight film holders: two 35mm strip film holders, each accommodating three strips of six exposures; two holders for up to 12 mounted 35mm slides; two medium-format holders with a single aperture of 6x20cm (max); and two 5x4in sheet film holders, each of which accommodates one sheet. You can also scan sheet film up to

10x8in by placing it flat on the glass surface using the supplied film-area guide for positioning. Epson has included two sets of identical film holders so you can preload the second holder while scanning is in progress. Overall, the film holders are a great improvement over the previous V700/750 holders. Each holder has four or five adjustable feet to reduce or increase the film height in relation to the scanning optics for sharper scans.

An optional Fluid Mount accessory holder is available for £95, which provides the flattest possible option for scanning large and medium-format films. This holder requires special fluid to ensure film is totally flat, and while this will produce the sharpest scans, it can also involve extra work to remove air bubbles and Newton rings.

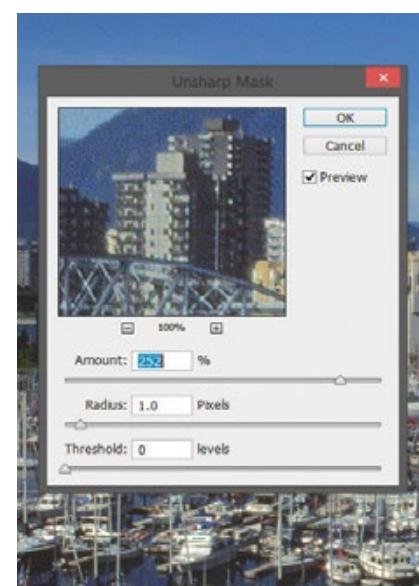
The V850 features a dual-lens system that automatically selects the optimal lens, with up to 4800ppi optical resolution for photo scanning and 6400ppi when using the film holders. The 35mm strip holder incorporates a frosted plastic plate, which scatters the top light from the transparency unit to make sure light is distributed evenly from above across each frame.

The medium-format film holder holds one strip of 120 film, so scanning 6x4.5cm, 6x6cm, 6x7cm, 6x9cm and 6x12cm formats is straightforward. Because of the larger film area, a high scan resolution is not necessary, so generally 2400ppi for 120 film and 1200ppi for sheet film will be sufficient, unless you need to scan a smaller section of the film.

A side-by-side comparison of scans made with the V850 and those made with the V750 show that there is a noticeable quality improvement, with the new scanner producing markedly sharper scans than those from the V750.

Photo and document scans

For scanning photographs and documents, the white document mat has to be refitted to the transparency unit and the photograph placed face down on the A4 document table. Unlike the high resolution required for film scanning, photo prints shouldn't need to be scanned at a resolution beyond 300ppi. For scanning magazines, thick books or other objects, you can remove the transparency unit and place the material directly on the glass surface.



Moderate sharpening helps to bring out fine detail in film scans

Our verdict

THE EPSON Perfection V850 Pro is a versatile scanner for both the professional and keen amateur photographer who wants to archive their collection of negatives and slides. There are not many high-quality dedicated film scanners available, so the Epson V850 or V800 may fit the bill. We like the no-fuss controls on the unit, and it gets on with the job in hand without flashing lights and a multitude of buttons found on other scanner models. The V850 shows a marked improvement optically over the V750.



For and against

- + Simplicity of operation
- + Redesigned film holders
- + Fast start-up times
- + High optical quality
- Noisy scanning
- 35mm holder only accommodates three six-exposure strips
- High price



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Adobe Creative Cloud Photography updates automatically

Installing Photoshop

Q I have a copy of Adobe Photoshop CS5 for Mac, but I plan to get a copy to put on my work laptop, which is a PC. I know that you can use Photoshop on two different machines, but can I use my Mac version on a PC? How would I install that version on my PC and what would happen if I wanted to update to the latest version via Creative Cloud?

Jonas Dent

A In theory, you can install Adobe Photoshop on two machines, so long as there is only one person using the software at a time. For example, you can install it on your home desktop and work laptop, but you cannot use them both at the same time. The catch is that you will need a copy to install on your PC as the Mac version obviously won't work. However, Adobe no longer

supports CS5, but you may be able to pick up a copy online.

The good news is that if you buy an Adobe Creative Cloud Photography subscription you will be able to install the latest version of Lightroom and Photoshop to two computers, Mac and/or PC, for £8.78 a month for a year or £104.86 annually. This will also give you all the latest features, and automatic updates for each program. Although some people prefer to have a physical copy on DVD, I think this is a much more flexible way of owning the software and keeping up to date.

Richard Sibley

No raw support

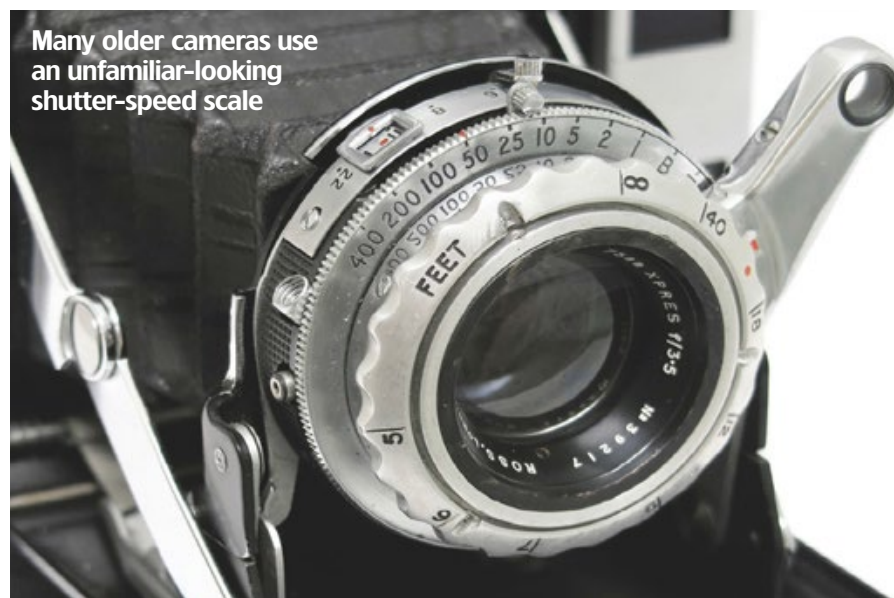
Q In September I bought the Sony Cyber-shot DSC-RX100, which is brilliant. However, I can't download raw photos to Lightroom 4. I went to the Adobe website for advice, but trying to discuss this in person online is like trying to draw teeth from an elephant! Can you please put an ancient 78-year-old out of his misery and explain to me how I go about this?

Barrie Cox

A I've had a look into this, Barrie, and Lightroom 4 first appeared in March 2012, a few months before the Sony RX100 was announced – so the original version of the software didn't recognise the RX100's files. However, support for the camera was added in version 4.2.

This means that you should be able to get Lightroom to open the files, but you may well need to update the software first. You don't

Files from the Sony RX 100 can be downloaded in Lightroom 4.2



Many older cameras use an unfamiliar-looking shutter-speed scale

Shutter-speed scale

Q Can you tell me when the earlier shutter speed/f-stop scales on Prontor and Compur shutters changed to the later 'geometric' series? I wish to use two early 1950s rollfilm cameras – a Voigtländer Perkeo 1 and a Zeiss Ikon Nettar – both fitted with Prontor-S shutters in good working order, but their shutter speeds/f-stops do not match my exposure meter. What is the best way around this, and are the differences sufficiently small to be ignored? **Richard J Church**

A As far as I know, the transition from the old shutter-speed scale (typically 1/200sec, 1/100sec, 1/50sec, 1/25sec, 1/10sec, 1/5sec, 1/2sec and 1sec, along with B and/or T, and sometimes one faster speed) to the standardised one that's now in use occurred around the early 1960s. That's a bit before my time, but maybe some of our more experienced readers will be able to enlighten us further.

Modern lightmeters that operate in shutter-priority mode don't always include these speeds, but if you're shooting negative film (colour or black & white) there's no need to worry. Simply take a light reading based on the closest available speed, for example 1/125sec instead of 1/100sec, and set the aperture it suggests. The film's exposure latitude will easily cover the notional 1/3EV overexposure. In fact, the chances are that any vintage shutter, even if it's running perfectly smoothly, won't be operating at precisely the marked speed anyway.

If you're planning on shooting slide film, you'll need to be more careful because it's not very tolerant of over or underexposure. I'd shoot a test film first, bracketing exposures and keeping careful notes, and err on the side of underexposure to saturate colours and avoid blowing highlights too much. This means closing down the aperture slightly compared to the meter reading, which will likely require some guesswork – all of the old cameras I own are marked in whole-stop steps. Once the film is developed, you should have a better idea of how to set your exposures in the future.

Andy Westlake



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Technical Support

say which type of computer you're using, but if it's a Mac, you can download the latest version of Lightroom 4 at www.adobe.com/support/downloads/detail.jsp?ftpID=5599. The Windows version can be found at www.adobe.com/support/downloads/detail.jsp?ftpID=5600.

If you download and install the appropriate version, it should then recognise and process your camera's files.

Andy Westlake

Is it rare?

Q I have a Canon EOS 10D camera and I'm wondering why it seems to be rare, as you seldom see them in AP adverts. Did these cameras only have a short manufacturing run?

Incidentally, AP (Ricardo) published and criticised my very first published photo in around

1956, in his *Pictorial Analysis of Prints*.

I am still loving photography at 83, so you can say it is a long-lasting hobby.

Loris Goring

A Canon launched the EOS

10D in February 2003 and it was replaced by the EOS 20D in August 2004, giving it an 18-month lifespan, which was pretty typical for this kind of camera at the time.

I suspect that the EOS 10D has not been widely advertised in AP because it's now rather old, so its specification falls some way short of even the most basic DSLR these days. Its inability to accept Canon's EF-S lenses also



limits its appeal. Therefore, if there is not much demand for the EOS 10D, dealers can't make much money selling these models. A quick look on eBay – where most second-hand photographic gear is sold these days – suggests that the EOS 10D fetches around £50-£100 body only, depending on the condition and whether or not it's boxed.

Andy Westlake



BLAST FROM THE PAST

Ricoh GR Digital

Ian Burley on a niche compact with a fixed-focal-length lens

LAUNCHED October 2005

PRICE £699 (kit with viewfinder, wideangle conversion lens, adapter and hood)

GUIDE PRICE TODAY £175 (non-kit)

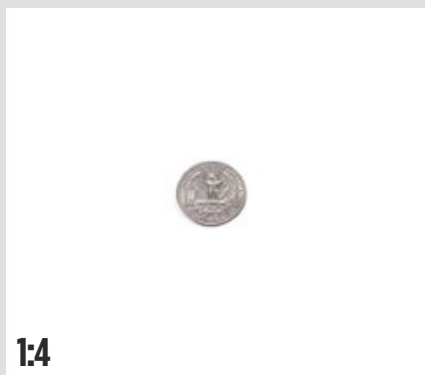
RICOH has always been a niche player and the GR Digital from 2005 is no exception. This was a very compact magnesium-alloy-bodied, 8-million-pixel digital camera with a fixed-focal-length f/2.4 lens that was equivalent to a 28mm wideangle. It appealed to specialist photographers and had an exclusive air about it.

What's good The GR Digital is commendably compact and yet it offers controls and a user interface that you'd expect on a much more sophisticated DSLR. The camera is also capable of very fast focusing and images have a natural tone about them. In premium kit form, you get a 21mm (equivalent) wideangle conversion lens, hood and adapter, plus an external optical finder.

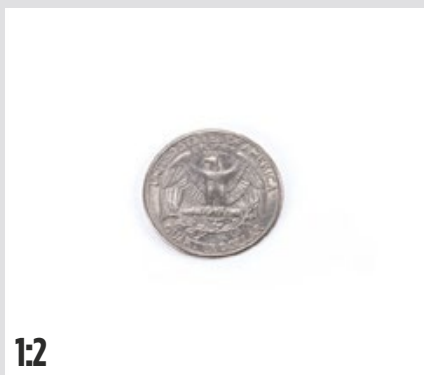
What's bad Ricoh didn't try very hard to equip the GR Digital with a particularly good JPEG output, but thankfully its raw capability saves the day. Don't expect to be able to avoid using noise reduction, though. The fixed-focal-length lens is sharp, but not as versatile as a zoom. It's a challenging camera to get the best out of, but that is its appeal.



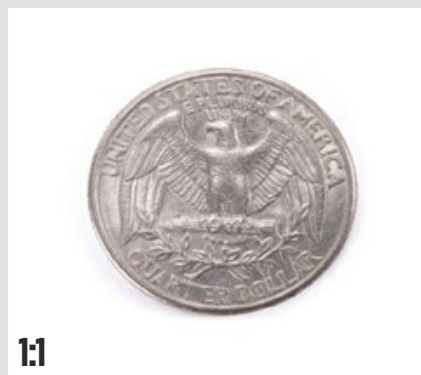
HOW IT WORKS



1:4



1:2



1:1

I am your

Macro lens

A 'true' macro lens requires at least 1:1 magnification

I AM A camera lens that enables you to reproduce your subject on the film or sensor frame pretty close to, or even larger than, its actual size – I am a macro lens. Confusingly, I am also referred to as a 'micro' lens – particularly by Nikon with its Micro Nikkor macro optics.

Macro lenses are often identifiable by small and sometimes recessed front elements. To focus closely, many macro lenses need to physically extend dramatically, although more recent macro lens designs use internal focusing and don't change in length. I am used for close-up photography popularised by amazingly detailed images of insects, for example, but also for photographing flower details and all manner of tiny objects, both for aesthetic and practical purposes.

A true macro lens must reproduce 1:1 or actual life size on the film or sensor frame – but many macro lenses and other lenses with a 'macro' mode don't achieve this goal. However, between manufacturers there is no solidly agreed definition of what a macro lens is. Some say it is a close-

focusing lens, but there are macro lenses, normally of telephoto focal length, that focus relatively far from the subject. Usually a macro lens will focus to infinity and be useful for general photography and some macro lenses double as great portrait lenses. But macro lenses are also used with extension tubes or bellows to enable closer focusing, and this prevents being able to focus on distant subjects.

Sophisticated macro lenses employ floating lens groups that progressively correct optical imperfections that appear when the lens nears its closest focusing point. The optical specification of a macro lens also becomes distorted as it is focused closer and closer to the subject, as the necessary lens extension becomes extreme. When focusing close, the effective focal length gets longer, which gives a narrower working aperture and a corresponding loss in brightness. Thankfully, when using in-camera exposure metering, modern cameras make this fairly transparent, but when doing things manually, expect to have to compensate for some strangeness.

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PHOTO HACKS

DIY camera grip



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- Camera

With a small packet of Sugru you can improve the grip of your camera

IF YOU haven't already come across Sugru, it is a mouldable adhesive rubber that sets completely solid. People have found many uses for it in a variety of different DIY projects, and it can also be used for small repairs. For photographers, there are a number of uses for Sugru, but perhaps the most common is to adjust the shape of your camera.

Here we will look at how to add a small handgrip to the front of a camera, in this case a Sony Cyber-Shot DSC-RX100 II. Alternatively, you could use small amounts of Sugru to make awkward camera buttons easier to press.

Sugru is available in a variety of high-street stores and online. Visit sugru.com to buy and for details of other uses for the product.

HOW TO MAKE YOUR CAMERA GRIP



1 Handle the Sugru

Mould the Sugru into the rough shape that you want the grip to be once attached to the front of the camera. Although Sugru can usually be removed after adhesion without leaving a mark, make sure you test it on an inconspicuous area if you think you may want to remove it at some point and are worried about leaving a permanent mark.



2 Place the Sugru on the camera

Making sure that the surface of the camera is clean and dust-free, position and press the Sugru onto the camera. You can continue to shape Sugru for around 30mins, and lightly rubbing it with a damp finger can help to smooth the finish. We actually scored it with a knife to add grip.



3 Test it out

The Sugru will take around 1hr to cure, but allow 24hrs before it properly hardens and adheres to the camera. You should now have a nice grip on the front of your camera, which should be semi-permanent. If you wish to remove it, use a plastic picnic knife or similar to gently prise the Sugru away.

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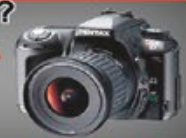


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K-3



24.0 megapixels
8.3 fps
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FUJIFILM
X-E2
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7.0 fps

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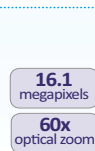
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LEICA-R 50mm f2/NEW?.....E245-E995

LEICA 80mm f1.4-R/UNUSED?..E1695-E2995

LEICA R180f3.4 APO-TELYT.....E695-E995

LEICA 250mm f4-R/BXD,UNUSED.....E395-E875

LEICA 1.4 APO-EXTENDER/NEW?.....E345-E695

LEICA DIGILUX-3-14-150,NEW?.....E995

NIKON D3S/BXD,ASNEW.....E2245-E2575

NIKON D3X/BXD/ASNEW.....E1875-E2225

NIKON D800E/BXD,ASNEW.....E1275-E1675

NIKON D700/BXD-ASNEW.....E1745-E975

NIKON D5000-5300 BODIES.....E199-E425

NIKON 18-140AF5-DX,ASNEW.....E365

NIKON 14-24/24-11,NAF/CAF/SONY.....E925-E1045

NIKON SIGMA 28/20mmf1.8,NEW,E325/E475

NIKON 28mmf1.8AFSG/UNUSED.....E395-E445

NIKON ZEISS 50f1.4 ZF,NEW.....E475

NIKON 200f2.8-VR1/NEW.....E2645-E3275

NIKON 35f1.28f1/ASNEW.....E345-E795

NIKON F6 BODY/BXD,UNUSED.....E895-E1495

NIKON RANGEFINDER+LENSES.....ELOTS

OLYMPUS E-M5+12-50,NEW?.....E645

OLYMPUS E3/E30 BODY/UNUSED.....E295-E495

OLYMPUS 4/3rd+Micro LENSES.....ELOTS OF

PANASONIC-LEICA 45mm MACROE395-E475

PANASONIC 14/20mm,14-42/5.....LOTS-OF

PENTAX 85mmf1.8SMC M42,ASNEW.....E345

PENTAX 67-11+AE+90mm,BXD,NEW?.....E1945

PENTAX 67-11+AE+105mm.....E995-E1275

PENTAX 500f5.6(6x7).....E625-E995

ROLLEI 2.8XFC,BOXED,UNUSED.....E3695

ROLLEI 6008AF+80,BXD,UNUSED.....E2475

ROLLEI 6003/8+80mm.....E645-E995

ROLLEI-PQ/AFD LENSES,40-250mm.....ELOTS

SAMSUNG NX30-18+55,ASNEW.....E625

SAMSUNG NX 55-200mm,ASNEW.....E189

SCHNEIDER CENTER-FILT-R 4.77mm.....E495

SIGMA 17-70f2.8-14DCS C/N.....E245-E295

SIGMA 8mm f4 FISHEY,NAF,NEW?.....E475

SIGMA 12-24/11,NAF/CAF/SONY.....E375-E545

SIGMA 24-70f2.8/NAF,CAF/SONY.....E375-E525

SIGMA 120-300f2.8,CAF/NAF.....E1075-E1475

SIGMA-120-400,CAF/NAF.....E399-E525

SONY A7/BXD,ASNEW.....E775-E895

SONY FE-24-70,70-200f4.....E825-E945

SONY A99 BODY/ASNEW.....E1145-E1295

SONY ALPHA 900 BODY/ASNEW.....E795-E1199

SONY A 300-A700 BODIES.....E125-E355

SONY 35mm f1.4G,UNUSED?.....E895

SONY 18-250mm DT,ASNEW.....E375

SONY-SIGMA 15mm FISHEY,NEW.....E445

SONY ZEISS 85f1.4,NEW UK.....E1045

SONY ZEISS 24-70f2.8/ASNEW.....E845-E1125

SONY ZEISS 70-200f2.8.....E1295

SONY-SIGMA 150-500-OS,ASNEW.....E545

SONY VG20E+18-200.....E895-E1295

SONY HVR-HD1000E/Corder.....E895

TAMRON-CAF 28-105f2.8,UNUSED.....E595

TAMRON-CAF/NAF 70-200f2.8DI.....eaE475

TOKINA 11-16mmf2.8 CAF/NAF.....E345-E475

WISTA 5x4,10x8/UNUSED.....E645-E2645

1000mm f8 SIGMA,CAF.....ENEAG

2000mm f16 ASAHI PENTAX.....ENEAG

LARGE STOCKS OF MANUAL FOCUS LENSES+ADAPTORS FOR DSLR&CCS

WIDE RANGE OUT OF DATE FILM.....EPHONE

ENLARGING LENSES,35mm-10x8,AND PROJECTOR LENSES ETO CLEAR

LARGE STOCKS CAMERA CASES,BAGS, HOLDALLS,BILLINGHAM EPHONE

COLLECTABLES-ZEISS,V-LANDER, NIKON,CANON,ETC.....ELARGE STOCKS

SCANNERS,MID-RANGE TO HIGH-END,MOST FORMATS AVAILABLE S/H

DIGITAL LENSES from 28-120mm in-IRIS/ SHUTTER.....ENEAG

HORSEMAN VIEW-DIGITAL CAMERA, HASSELBLAD H3039+80mm.....ENEAG

BOWENS/ELINCHROM FLASHES,REDHEAD/ BLONDE LIGHTS.....ELOTS

PROFOTO 7a12/2400/7b,LUMEDYNE PORTABLE FLASH.....ELOW PRICES

ESOTERICA/EXOTICA/CLASSICA

ALPA 360° ROTOCAMERA/ASNEW.....ENEAG

ALPA 6c,9/10/11-SI-LENSES.....EASK

BESSA L/7R-LENSES 12-90mm.....Eask

BRONICA-ETR/SAO/AE-LENSES.....LOTS

BRONICA GS1 50-250mm-Accs.....LOTS

CANON 10D MK11/BXD-UNUSED?.....E695-E1195

CANON WFT-E2 TRANSMITTER.....E295-E425

CANON 10S MK11/UNUSED.....E645-E1295

CANON EOS 1D/11/10S/ASNEW.....E245-E645

CANON 50D MK11/BXD-ASNEW.....E825-E975

CANON EOS 5D/BXD/ASNEW.....E345-E425

CANON EOS 30D/40D/50D.....E125-E345

CANON 550/600/650/700D.....E225-E395

CANON EOS N/H/NEW?.....E195-E995

CANON F1/Fn,UNUSED.....E0FFERS

CANON FD 17/20mm/ASNEW.....E175-E345

CANON FD 24f1.4/85f1.2L.....E545-E795

CANON FD 50-300mm L+Hood.....E795-E1125

CANON FD 300mmf2.8L.....E645-E895

CANON FD 400mm f2.8,800mmf5.6.....ENEAG

CANON VT/V1+50mm(L39).....ENEAG

CANON 50mm f1.2L39.....E425-E775

CANON EOS 14f2.8/L11.....E895-E1425

CANON EOS 135f2.8/135f2L.....E195-E645

CANON EOS 200mm f1.8L.....E2795-E3675

CANON EOS 300mm f2.8/L1US.....E1425-E3275

CANON EOS 400mm f2.8/L11.....E2475-E3495

CANON EOS 500f4.5L/500f4L.....E2275-E3245

CANON 16-35 f2.8/L11.....E475-E975

CANON EOS 17-40L/UNUSED.....E375-E445

CANON 17-55f2.8 EFS.....E475-E545

CANON EOS 20-35 f2.8L.....E475-E675

CANON 15-85mm/NO Box.....E395-E525

CANON EFS 17-85/unused.....E159-E425

CANON 24-70 f2.8/ASNEW.....E825-E995

CANON 24-105/28-70L/ASNEW.....E425-E575

CANON 28-300L5/UNUSED.....E1295-E1725

CANON 35-350mm-L/ASNEW.....E795-E1195

CANON 70-200 f2.8/L1US.....E695-E1125

CANON 70-200 f4/L1US.....E345-E725

CANON 100-400L5/BXD,UNUSED.....E845-E1025

CAF-SIGMA 120-300f2.8.....E895-E1275

CAF-SIGMA 100-300f4/ASNEW.....E395-E525

CAF-12-24 SIGMA-Fullframe.....E345-E475

CANON EX SPEEDLITES.....E95-E245

CAF SIGMA 140 RINGFLASH.....E195-E425

CONTACT N1+24-85AF/UNUSED.....E545-E995

CONTACT 25,28mmf2.8/28f2.....E195-E1175

CONTACT 85f1.4/135f2.....E425-E1275

CONTACT T /BXT/NEW.....E225-E695

CONTACT T2 GOLD/BLACK,NEW?.....eaE895

CONTACT T2,TITN.....E245-E375

CONTACT T3-ANNIV.70YR.....E775

CONTACT 645+80f2+Back.....E1295-E1995

CONTACT 645 LENSES 45-210mm.....E645-E995

CONTACT 645 35mm,120MAKRO.....E1125-E1595

CONTACT-G LENSES/BLACK/NEW.....ELOTS

ENLARGERS-From 35mm-10x8.....EASK

EXACTA VV,VARIOUS+LENSES.....EASK

FLUID HEAD/OTHER TRIPODS.....COME TO SHOP

FUJI S1,S2,S3,S5 BODIES.....E79-E295

FUJI SWD65mf5.6/360f6.3.....eaE750

FUJI 645,M/AF.....E195-E595

FUJI GW670/690,90mm.....E445-E995

FUJI GSW690,65mm/BOXED.....E595-E895

FUJI PANO-GX617+90/105mm.....E1475-E2250

617LENSES 90/105/180/300.....E995-E1395

FUJI GX617 90-300 LENS/SHADES.....eaE145

FUJI G860M MK3+135mm,NEW?.....ENEAG

FUJI GX 680 MK1-3 Comp.....fromE495

FUJI GX680 LENSES-50-500mm.....EASK

GANDOLFI/LOUIS5x4-10x8.....ETALK

HASSEL PME45/90/BXD-NEW?.....E275-E795

HASSEL PRISMS-PM45.....E75-E375

HASSEL AUTEMAT-GRID/SPLIT.....E195

HASSEL EXPAN 45mm/90mm/NEW?.....E275-E495

HASSEL EXPAN CAPS/HOODS.....E25/E59

HASSEL 100mm CF/I/ASNEW.....E599-E1545

HASSEL 903/905SWC COMP.....E1975-E4795

HASSEL 202FA,COMP.....E1395-E1695

HASSEL 205TCC,COMP,ASNEW.....E2895

HASSEL 205FCF PROTOTYPE.....E6750

HASSEL E12/E16 Mag/NEW.....E145-E395

HASSEL 60-120 F/ENEW.....E695-E1295

HASSEL 501C/CM+80/ASNEW.....E995-E1795

HASSEL 5

cameraWORLD



SALE!

DOMKE®

PRODUCT	WAS	SAVE	NOW
4 COMPARTMENT INSERT	£25	£15	£10
F9JD SMALL SHOULDER BAG		£59	£60
F10JD MEDIUM SHOULDER BAG BLACK	£70	£20	£50
F4AF PRO SYSTEM BAG		£68	£149
F427 27" TRIPOD CASE	£30	£10	£20
F505 LENS CASES		£19	£20
F808 MESSENGER		£49	£80
F811 PHOTO/LAPTOP CASE		£60	£99
F833 PHOTO COURIER RUGGEDWARE	£197	£47	£150
PHOTOGS JACKET		£74	£125
PHOTOGS VEST BEIGE, KHAKI & NAVY	£69	£19	£50

MORE SALE ITEMS

PRODUCT	WAS	SAVE	NOW
ANSMANN AHD-BT302 BATTERY FOR GOPRO	£20	£8	£12
AZDEN SGM-DSLR SHOTGUN MICROPHONE	£195	£36	£159
BUSHNELL 10X42 EXCURSION HD 2014	£295	£70	£225
CACTUS FLASH RF60	£119	£20	£99
CACTUS WIRELESS FLASH RECEIVER	£49	£10	£39
CAMRANGER WIRELESS DSLR REMOTE	£269	£50	£219
CAMRANGER MP360 & PT HUB	£249	£50	£199
COKIN BP400 FILTER HOLDER P SYSTEM	£10	£5	£5
COLORMUNKI PHOTO	£299	£100	£199
DELKIN 128GB BETTER SD CARD	£99	£30	£69
GIOTTOS GT8223 CARBON TRAVEL TRIPOD	£99	£20	£79
GOSSEN SIXTOMAT F2	£169	£20	£149
KENKO TELEPLUS 1.4DGX MC4 CANON EOS & NIKON	£120	£21	£99
KENKO TELEPLUS 1.4DGX PRO 300 CANON EOS & NIKON	£195	£20	£175
KENKO TELEPLUS 2X DGX PRO 300 CANON EOS & NIKON	£199	£49	£150
LEXAR 32GB 800X RB PRO CF	£89	£40	£49
LEXAR 64GB 2000X PRO	£149	£20	£129
LYTRO ILLUM	£1,299	£100	£1,199
MARUMI CIRCULAR POLARIZER LENS ALL SIZES		HALF PRICE	
MINOC DCC 5.1 BLUE	£49	£20	£29
OPTECH FILTER PACK HOLDER	£11.50	£3.50	£8
RODE VIDEOMIC	£70	£11	£59
RODE VIDEOMIC GO	£59	£10	£49
RODE VIDEOMIC X	£549	£50	£499
SEKONIC L-308S FLASHMATE	£149	£24	£125
SP GADGETS AQUACASE FOR GOPRO	£40	£10	£30
STEADICAM CURVE BLK	£89	£14	£75
TIFFEN DFX3 COMPLETE	£50	£11	£39
VELBON VS 443D MACRO/CINEMA TRIPOD	£100	£21	£79
WESTCOTT 2-LIGHT ULITE UMBRELLA KIT	£149	£40	£109
WESTCOTT 40" 5-IN-1 REFLECTOR KIT	£75	£16	£59
WESTCOTT 43" UMBRELLA FLASH KIT	£65	£16	£49

SECOND HAND SALE ITEMS

KEY: C=CHELMSFORD L=LONDON

PRODUCT	WAS	SAVE	NOW	STORE
AICO EX. TUBE SET	£18	£11	£7	L
AICO EX. TUBE SET MD	£27	£12	£15	L
BOWENS 4" SNOOT CONE BLACK	£42	£17	£25	L
BOWENS 4" SNOOT CONE BLACK	£42	£17	£25	L
BOWENS BACKLIGHT REFLECTOR BLACK/WHITE	£57	£32	£25	L
BOWENS BACKLIGHT REFLECTOR BLACK/WHITE	£57	£32	£25	L
BOWENS GM500 BROLLY KIT GREY	£304	£64	£240	L
BOWENS GM500 EFFECT KIT GREY	£325	£75	£250	L
BOWENS PULSAR TWIN TRANS/REC KIT BLACK	£82	£32	£50	L
BPM MANUAL BELLOWS SET CANON FL	£22	£7	£15	L
BPM MANUAL BELLOWS SET NIKON	£36	£16	£20	L
BRONICA 50MM F3.5 PS SQ	£100	£25	£75	L
BRONICA 50MM F3.5 PS SQ	£106	£21	£75	L
BRONICA PRISM ETRS	£35	£10	£25	L
CANON EOS 5 & V6 10 GRIP BLACK	£92	£32	£60	L
CANON EOS 5D BODY BLACK	£327	£77	£250	L
CANON EOS 50D BODY BLACK	£210	£60	£150	L
CANON POWERSHOT G1X BLACK	£302	£52	£250	C
CANON POWERSHOT G1X BLACK	£302	£52	£250	L
CANON POWERSHOT SX520 BLACK	£197	£47	£150	L
CANON POWERSHOT SX700 BLACK	£168	£48	£120	L
CANON 420EZ SPEEDLITE 35MM EOS	£69	£44	£25	C
CANON 20-35MM USM EF	£225	£55	£170	L
CANON 24-70MM F2.8L USM EF	£826	£51	£775	L
CANON 28-135MM IS USM CANON EF	£264	£54	£210	C

EPSON

PRODUCT	WAS	SAVE	NOW
INT-160 EZ LITE 2 HEAD KIT	£99	£7	£92
PERFECTION V550	£175	£10	£165
R3000	£499	£20	£479
XP760 FREE HOTEL STAY	£129	£10	£119
XP950 FREE HOTEL STAY	£199	£10	£189
10X15CM PREMIUM GLOSSY PHOTO PAPER 2-4-1	£11	£2	£9

INTERfit

PRODUCT	WAS	SAVE	NOW
INT-160 EZ LITE 2 HEAD KIT	£99	£7	£92
INT-212 SNOOT	£34	£6	£28
STR-200 PRO FLASH 180 & BATTERY	£350	£51	£299
STR-203 TRANSMITTER & RECEIVER	£40	£8	£32
STR-207 BEAUTY DISH	£50	£10	£40
STR-208 SNOOT KIT	£25	£5	£20
STR-209 REFLECTOR & HOLDER FOR BROLLY	£18	£3	£15
STR-210 HONEYCOMBE FILTERS	£15	£3	£12
STR-211 PORTABLE BOOM	£40	£8	£32
STR-212 TRANSLUCENT BROLLY	£30	£8	£22
STR-222 PROFLASH CABLE CANON EOS	£20	£2	£18
STR-233 SPARE BATTERY	£55	£10	£45
STR-235 STANDARD REFLECTOR DIFFUSER	£15	£3	£12



PRODUCT	WAS	SAVE	NOW
80CM 5-IN-1 REFLECTOR	£40	£10	£30
MECABLITZ 15 MS-1 MACRO FLASH	£242	£17	£225
MECABLITZ 36AF-5 FLASH SONY	£82	£23	£59
MECABLITZ 64 AF-1 FLASHGUN CANON EOS	£329	£40	£289
MECALIGHT BL-400 STUDIO KIT	£399	£70	£329
MINI OCTAGON 34CM SOFTBOX	£30	£5	£25
SNOOT BOUNCE DIFFUSER WHITE	£20	£5	£15

WHEN THEY'RE GONE, **THEY'RE GONE!** PLENTY MORE TO SEE ONLINE!

SECOND HAND SALE ITEMS

KEY: C=CHELMSFORD L=LONDON

PRODUCT	WAS	SAVE	NOW	STORE
CANON 35-70MM F2.8 FD	£57	£27	£30	L
CANON 35-70MM F3.5/4.5 FD	£64	£24	£40	L
CANON 70-210MM F4 EF	£87	£22	£65	L
CANON 75-150MM CANON FD	£23	£8	£15	C
CANON 100-200MM F5.6 FL	£44	£19	£25	L
CANON 20MM F2.8 SSC FD	£148	£38	£110	L
CANON 28MM F2.8 EF	£216	£41	£175	L
CANON 28MM F2.8 FD	£36	£11	£25	L
CANON 28MM F2.8 FD	£37	£12	£25	L
CANON 50MM F1.4 FL	£105	£30	£75	L
CANON 90MM F2.8 TSE TILT/SHIFT EF	£856	£106	£750	L
CANON 100MM F2.8 SSC FD	£149	£100	£49	L
CANON 135MM F2.8 SC CANON FD	£61	£21	£40	C
CANON 200MM F4 FD	£32	£17	£15	L
CENTON 70-210MM CANON FD	£22	£7	£15	C
CENTON MR20 RINGFLASH X SYNC	£53	£33	£20	C
DURST M605 COLOUR ENLARGER KIT	£150	£50	£100	L
FUJIFILM XE1 BODY BLACK	£250	£50	£200	L
FUJIFILM MHG XT HAND GRIP XT1	£92	£32	£60	L
GLOXY 2X TELECONVERTER LENS FZ200	£20	£5	£15	L
GLOXY 0.5X PRO CONVERTER LENS 58MM	£34	£19	£15	L
HAHNEL BATTERY GRIP EOS 550D BLACK	£64	£29	£35	C
HELIOS EX. TUBE SET M42	£14	£9	£5	L
HORIZON PANORAMIC CREAM	£156	£36	£120	L
KONICA 57MM F1.4 R AR	£125	£90	£35	L
LEICA 135MM F2.8 R 3 CAM	£225	£25	£200	L
LEICA 35-70MM R 3 CAM	£255	£40	£215	L
LEICA 90MM F2 R 3 CAM	£445	£95	£350	L
LEICA SF24D FLASH BLACK	£187	£57	£130	L
LOMO DIANA F+ BLUE	£32	£12	£20	L
MAMIYA 65MM F4 L MAMIYA 7	£475	£75	£400	L
MAMIYA 135MM F4.5 C330	£85	£45	£40	C
MAMIYA 135MM F4.5 C330	£75	£35	£40	C
MAMIYA 135MM F4.5 C330	£89	£49	£40	L
MINOLTA 75-200MM F4.5 MD	£55	£25	£30	L
MINOLTA 75-300MM AF SONY/MINOLTA	£72	£18	£55	C
MINOLTA 75-300MM AF SILVER	£81	£26	£55	C
MINOLTA 80-200MM XI MAF	£54	£19	£35	L
MINOLTA 50MM F3.5 MACRO & TUBE MINOLTA MD	£85	£35	£50	C
MINOLTA EX. TUBE SET MD	£42	£17	£25	L
MINOX FLASH MODEL A B/C SUBMINATURE	£36	£26	£10	L
MINOX NEGATIVE VIEWER 16MM	£25	£15	£10	L
NIKON D2XS BODY BLACK	£527	£100	£427	L
NIKON D50 BODY BLACK	£104	£44	£60	C
NIKON D800 BODY BLACK	£1,399	£349	£1,050	C
NIKON F601 & 28-85MM AF BLACK	£112	£32	£80	C
NIKON F100 BODY & MB15 GRIP BLACK	£191	£41	£150	C
NIKON 10-30MM VR WHITE NIKON 1	£99	£49	£50	C
NIKON 17-55MM F2.8 DX AFS	£575	£75	£500	L
NIKON 24-50MM AF AFD	£157	£57	£100	L
NIKON 28MM F2.8 D AFD	£181	£56	£125	L
NIKON 85MM F1.4 D NIKON AFD	£652	£102	£550	C
NIKON 135MM F3.5 Q FD	£72	£37	£35	L
NIKON CLOSE UP NO. 1 FILTER 52MM	£20	£10	£10	L
OLYMPUS EM-1 & 14-42MM MFT	£715	£115	£600	L
OLYMPUS OM-2 S/P BODY BLACK	£118	£58	£60	C
OLYMPUS OM-3 & 50MM F1.8 BLACK	£499	£99	£400	L
OLYMPUS PEN E-PL3 & 14-42MM BLACK	£216	£21	£195	C
OLYMPUS PEN FT & 38MM F1.8 SILVER	£250	£70	£180	L
OLYMPUS 12-50MM M. ZUIKO MICRO 4/3	£205	£55	£150	C
OLYMPUS 35-70MM F4 OM	£47	£17	£30	L
OLYMPUS 40-150MM F4/5.6 4/3	£49	£34	£15	L
OLYMPUS 75MM F1.8 M. ZUIKO SILVER	£550	£100	£450	C
OLYMPUS EX. TUBE 25 OM	£35	£15	£20	L
OLYMPUS HLD6 GRIP EM5	£115	£40	£75	L
OLYMPUS HLD6 GRIP EM5	£115	£40	£75	L
OLYMPUS ZOOM ADAPTER T32	£27	£12	£15	C
OLYMPUS HLD6 BATTERY GRIP OMD EM5	£115	£40	£75	C

SECOND HAND SALE ITEMS

KEY: C=CHELMSFORD L=LONDON

PRODUCT	WAS	SAVE	NOW	STORE
OLYMPUS PEN BELLOWS 2 PEN	£38	£13	£25	L
OLYMPUS TTL FLASH EXTENDER OM	£24	£12	£12	L
OLYMPUS VF1 VIEWFINDER 17MM PEN EP1	£66	£26	£40	L
PANASONIC GX1 BODY BLACK	£217	£67	£150	L
PANASONIC GX1 & 14-42MM X PZ BLACK	£225	£30	£195	C
PANASONIC GX1 & 14-42MM X PZ MFT	£242	£47	£195	L
PANASONIC LUMIX GF2 BODY BLACK	£110	£35	£75	C
PANASONIC 8MM F3.5 G MICRO 4/3	£460	£90	£350	C
PANASONIC 20MM F1.7 G MICRO 4/3	£210	£20	£190	C
PANASONIC 20MM F1.7 G II MICRO 4/3	£254	£54	£200	C
PANASONIC LW22 WIDE CONVERTER LENS BLACK	£79	£44	£35	C
PANASONIC LVF2 VIEWFINDER GX1	£137	£42	£95	C
PATTERSON TEST STRIP PRINTER	£25	£10	£15	L
PENTAX 15-45MM F2.8 ED PENTAX Q	£152	£52	£100	L
PENTAX 16-50MM F2.8 DA PENTAX AF	£399	£49	£350	C
PENTAX 28-80MM PKA	£62	£22	£40	L
PENTAX 50-200MM ED AL PAF	£87	£37	£50	L
PENTAX 50-200MM ED AL PAF	£99	£49	£50	L
PENTAX 70-210MM F4 PKA	£68	£18	£50	L
PENTAX 135MM F4 PENTAX 67	£375	£175	£200	C
PHOTTIX BPD200 BATTERY GRIP D200/S5	£65	£30	£35	C
PRACTICA 70-210MM F4 FD	£25	£10	£15	L
PRACTICA 80-200MM B200	£22	£12	£10	L
RICOH GV1 VIEWFINDER GR	£137	£52	£85	L
RICOH GV1 VIEWFINDER GR	£135	£60	£75	L
RICOH GW1/GH1 HOOD GR	£65	£30	£35	L
ROLLEI GREEN FILTER BAYONETTE 1	£15	£5	£10	C
ROLLEI YELLOW FILTER BAYONETTE 1	£10	£3	£7	C
ROLLEI TLR RANGEFINDER BLACK	£38	£23	£15	C
SAMSUNG NX1 100 & 20-50MM WHITE	£199	£49	£150	L
SAMSUNG 20-50MM ED NX	£82	£28	£55	L
SAMSUNG 50-200MM ED AL NX	£130	£55	£75	L
SIGMA 10MM F3.5 FISHEYE CANON EFS	£357	£107	£250	L
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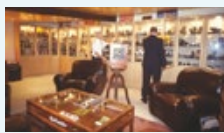
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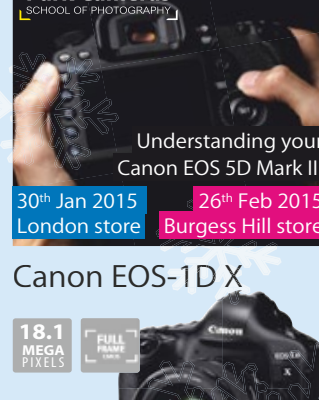


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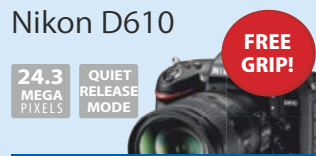
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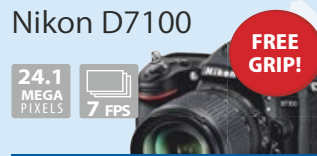
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Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, R250, R255
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Duck Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Owl Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Flamingo Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FWD, BX635FWD/BX925FWD/BX935FWD, B42WD
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KOOD Close Up Filter Sets (+1, +2 & +4)		
52mm £26.99		
58mm £34.99		

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x6 or x8)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

Six-Piece ND Filter Kit £43.99

LENS HOOD & CAPS

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A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.	
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ES-71II Canon 50/1.4 £9.99	55mm Shaped Petal Hood £6.99
ET-60 Canon 75-300/4-5.6 £9.99	58mm Shaped Petal Hood £6.99
ET-65B Canon 70-300/4-5.6 £9.99	62mm Shaped Petal Hood £7.99
ET-67 Canon 100/2.8 Macro £9.99	67mm Shaped Petal Hood £7.99
ET-67B Canon 60/2.8 £9.99	72mm Shaped Petal Hood £9.99
EW-60C Canon 18-55 IS £7.99	46mm Rubber Hood £3.99
EW-73B Canon 17-85 IS £9.99	52mm Rubber Hood £3.99
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EW-83E Canon 17-40/4.0 £12.99	72mm Rubber Hood £5.99
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HB-45 Nikon 18-55 VR £7.99	
SH-006 Sony 18-70/3.5-5.6 £9.99	

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
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STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
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Load: 6.0kg

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055XPROB + 496RC2

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Load: 5.0kg

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Max Height: 142cm

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75-300 F4.5/5.6 £79
85 F1.4 G box £699
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RC1000S/L cord £15
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18-55 F3.5/5.6 SAM £399
18-70 F3.5/5.6 DT £49
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18-35 F3.5/4.5 AFD £199
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18-200 F3.5/5.6 AFS VRIL. £299
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28-300 F3.5/5.6 VR M- £579
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35 F2 AFD M- box £189
35 F2 AF £149
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50 F1.4 AFS M- box £999
50 F1.4 AFS G M- box £229
50 F1.4 AFD box £199
50 F1.8 AFS G box £139
50 F1.8 AFD box £79
50 F1.8 AF £69
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70-200 F2.8 VRI £599/899
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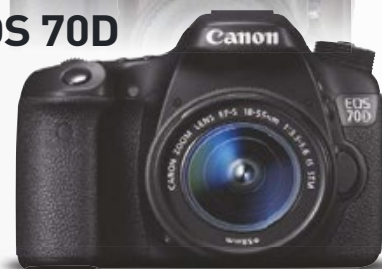
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12-50mm F3.5-6.3 M.Zuiko	E++ / Mint- £139 - £179
14-42mm F3.5-5.6 EZ - Silver	E++ £139
14-42mm F3.5-5.6 M.Zuiko ED	Mint- £79
14-54mm F2.8-3.5 Zuiko + MMF2 Adapter	E++ £189
17mm F2.8 M.Zuiko - Black	Mint- £119
17mm F2.8 M.Zuiko - Silver	E++ £89
25mm F1.8 M.Zuiko - Silver	Mint- £249
40-150mm F4-5.6 ED M.Zuiko	E++ / Mint- £89 - £119
40-150mm F4-5.6 ED Zuiko + MMF2	E++ £89
45mm F1.8 M.Zuiko	E++ / Mint- £139 - £149
50-200mm F2.8-3.5 Zuiko + MMF2	E++ £449
70-300mm F4-5.6 ED Zuiko + MMF2	E++ £219
75-300mm F4-5.6 ED II M.Zuiko	Mint- £309
75mm F1.8 ED Silver M.Zuiko	E++ / Mint- £579 - £589
DG Extension Tube Set	Mint- £69

Sony NEX Lenses

16-50mm F3.5-5.6 PZ OSS	E+ / E++ £85 - £95
16mm F2.8 NEX Lens	E++ / Mint- £79 - £99
18-55mm F3.5-5.6 OSS	E++ / Mint- £59 - £79
24mm F1.8 E	E++ £449
28-70mm F3.5-5.6 FE OSS	E++ / Mint- £189 - £199
35mm F2.8 FE ZA	E++ / Mint- £439 - £449
55-210mm F4.5-6.3 OSS	E++ / Mint- £139 - £149
55mm F1.8 FE ZA	Mint- £499

Binoculars

Leica 8x42 BN Trinovid - Black	E+ £549
8x50 BA Trinovid	E++ £799
8x50 BN Trinovid	E+ £699
8x50 BR Ultravid	Mint- £1,099
10x32 BN Trinovid	E++ £589
10x40 B Trinovid	E+ / E++ £449
10x50 BA Trinovid	E++ £749
PinMaster II	E++ £229
Opticron 10x50 Vega II	E+ £49
Observation 20x80 BCF	E++ £239
Nikon 8x32 B TL CF	Mint- £549
10x32 HG DCF Binos	E++ £399
16x50 Action EX	Mint- £175
Minolta 6x18 UC Compact	Unused £39
8x18 UC Compact Binos	Unused £39
8x23 AF Binos	Unused £49
8x25 DWP XL Activa	E++ £79
Pentax 10x24 UCF Compact Binos	E++ £59
10x50 PCF WP II Binoculars	Mint- £139
Swift 7x50 Skipper	E+ £59
8.5 x 44 Audobon MkII	E+ £149
Zeiss 7x42 B T DIALYT	E+ £549 - £599
8x20 BGA	Unused £229
8x56 B T P Night Owl	E++ £799
8x56 GAT DIALYT	E+ £499
8x20B T Victory	E++ £289
8x40 T Victory	Ex Demo £789
10x50 Dekarem	Unused £149
10x50W Jenopticon	Unused £149
12x50B Dodecaram	Unused £399
12x50B GA Dodecaram	Unused £399

Bronica ETRS/Si

ETRS Body Only	E+ £79
30mm F3.5 PE Fisheye	E++ £699 - £749
40mm F4 E	As Seen £79

45-90mm F4-5.6 PE	E++ £399 - £449
70-140mm F4.5 PE	E++ £599
105mm F4.5 PE Macro	E+ £199
150mm F3.5 E	As Seen / E+ £49 - £109
150mm F3.5 PE	As Seen £59
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
500mm F8 E	E+ £399
2x Converter E	E+ £59
Extension Tube E14	E+ / Unused £39 - £89
Flash Bracket	E++ £45
Speed Grip E	Exc £15 - £19
Motorwinder E	E+ / E++ £49 - £85
Motorwinder Ei	E++ £75
Pro Shade E	E+ £25
SCA386 Flash Adapter	E++ £45

Bronica SQA/Ai

SQA Body + Speed Grip	E+ £149
75-150mm F4.5 PS	E+ £399
80mm F2.8 S	E+ £89
140-280mm F5.6 PS	E+ £139
150mm F4 PS	Exc / E++ £99 - £129
200mm F4.5 S	E++ £99 - £129
500mm F8 S	E+ £299
2x Teleconverter PS	E++ £89 - £99
2x Teleconverter S	E+ £69
AE Prism Finder S	E+ £89
ME Prism Finder S	E+ £79
Prism Finder Söi	E+ £59
Polaroid Mag S	E+ £25
SQA 220J Mag	E+ £75

Canon EOS Flashguns

160E Speedlite	E++ £5
200E Speedlite	E+ / E++ £9 - £15
270EX Speedlite	E++ £59
300EZ Speedlite	E+ / E++ £15 - £29
320AFC Flash	E++ £25
380EX Speedlite	E+ £69
430EX Speedlite	E+ £89
430EZ Speedlite	As Seen / E++ £25 - £35
480EG Speedlite	E++ £99
480EZ Speedlite	E+ / E++ £39 - £49
550EX Speedlite	As Seen / E+ £79 - £119
580EX MkII Speedlite	E+ / E++ £219 - £249
580EX Speedlite	E+ / Mint- £139 - £179
ML3 MacroLite	E++ £49
MR-14EX Macro Ringlite	E++ / Unused £279 - £349
ST-E2 Transmitter	E+ / Unused £69 - £99

Canon EOS Lenses

10-17mm F3.5-4.5 DX Fish Eye Tokina .Ex Demo	£529
10-22mm F3.5-5.6 EFS	E++ / Mint- £319 - £389
12-24mm F4 ATX PRO SD	E++ £299
14mm F2.8 L USM	Exc £699
14mm F2.8 L ISM II	E++ £1,349
16-35mm F2.8 L USM	E++ £599
16-35mm F2.8 L USM MKII	E+ / Mint- £779 - £799
16-50mm F2.8 ATX Pro DX Tokina	E++ £289
17-40mm F4 L USM	E+ / E++ £399 - £429
17-85mm F3.5-5.6 IS USM	E++ £149 - £159
17-85mm F4-5.6 IS USM	E+ £129
17mm F4.0 L TSE	Mint- £1,219
18-135mm F3.5-5.6 IS USM	E+ £179
18-200mm F3.5-5.6 IS EFS	E+ £259
18-200mm F3.5-6.3 XR Di II Tamron	Mint- / Unused £125 - £149

18-270mm F3.5-6.3 Di II VC Tamron	As Seen / E+ £59 - £109
18-35mm F3.5-5.6 EFS II	E++ £49
18-55mm F3.5-5.6 EFS II	Mint- £59
18-55mm F3.5-5.6 IS EFS	E++ £79
18-55mm F3.5-5.6 IS STM (EOS M)	Mint- £79
22mm F2 STM	Mint- £119 - £129
24-105mm F4 L IS USM	E+ / E++ £389 - £499
24-200mm F3.5-5.6 SD Tokina	Unused £129
24mm F1.4 L USM	Mint- £749
24mm F2.8 EF	E+ / E++ £139 - £199
24mm F3.5 L TSE	E+ £719
24mm F3.5 L TSE MkII	E+ £1,049 - £1,099
28-200mm F3.5-5.6 USM	E+ £139
28-70mm F2.8-3.5 ATX Pro Tokina	Unused £299
28-70mm F2.8 L USM	E++ £449
28-80mm F2.8 ATX Pro	E++ £249
28-80mm F2.8-4 L USM	E+ £339
28mm F2 ZE Zeiss	E+ / Mint- £599 - £699
28mm F2.8 PCS Shift Leica	E++ £699
35-105mm F3.5-4.5 EF	E+ £39
35-135mm F4-5.6 USM	E+ £79
35-350mm F4-5.6 L USM	Mint- £749
45mm F2.8 TS-E	E++ £849
50-135mm F2.8 DX ATX Tokina	Ex Demo £480
50-200mm F3.5-4.5 EF	Unused £79
50mm F1.2 L USM	E++ / Mint- £949
50mm F1.8 EF MkII	As Seen / E++ £69 - £129
55-200mm F4-5.6 Di II Tamron	E++ £39
55-200mm F4.5-5.6 USM	Unused £89
55-200mm F4.5-5.6 USM II	E++ £59
55-250mm F4-5.6 EFS IS	E+ £89
55-250mm F4-5.6 EFS IS II	Mint- £89
60mm F2.8 EFS Macro	E++ £239
70-200mm F2.8 L IS USM	E+ / E++ £789 - £849
70-200mm F2.8 L USM	E++ £519 - £599
70-200mm F4 L IS USM	E++ £679
70-200mm F4 L IS USM + A (W) Collar	E++ £719
70-200mm f4 L USM	E+ / E++ £349 - £359
75-300mm F4-5.6 EF III	As Seen £49
75-300mm F4-5.6 IS USM	E++ £189
75-300mm F4-5.6 USM II	E+ / E++ £79 - £89
75-300mm F4-5.6 USM III	E++ £89
80-200mm F2.8 EF L	E++ £499
80-400mm F4.5-5.6 ATX Tokina	E++ £239
85mm F1.2 L USM	E++ £849 - £899
85mm F1.2 L USM MkII	E++ / Mint- £1,099 - £1,279
85mm F1.4 ZE	Mint- £699

90mm F2.8 SP AF Macro Tamron	E+ £209
100-400mm F4-6.7	E+ £119
100-400mm F4.5-5.6 L IS USM E+ / Mint-	£749 - £849
100mm F2.8 USM Macro	E++ £279
135mm F2 L USM	E++ £599
180mm F3.5 L Macro USM	E+ / Mint- £699 - £779
200-500mm F5-6.3 Di LD AF Tamron	E++ £499
300mm F2.8 L IS USM	E++ £3,099
400mm F2.8 L IS USM	E+ £2,349
400mm F2.8 L USM	E+ £2,499
400mm f4 DO IS USM	E+ £3,850
400mm f5.6 L USM	E+ / E++ £829 - £849
600mm F4 L IS USM	E++ £5,499
600mm F4 L USM	E+ £3,349

Canon EOS Teleconverters

1.4x EF Extender	E+ / E++ £129
1.4x EF MkII Extender	E++ / Mint- £169 - £199
1.4x Apo EX DG Converter Sigma	E++ £99
2x Converter DG Pro300 Kenko	E++ £79
2x EF Extender	E+ / E++ £109 - £129
2x EF MkII Extender	E++ / Mint- £169 - £199
2x MCT Converter Teleplus	E++ £39
Lens Converter FD-EOS	Mint- £149

Sigma - Canon EOS

10-20mm F4-5.6 DC HSM	E+ / E++ £229 - £239
24mm F2.8 Super Wide II	E++ £79
28-200mm F3.5-5.6 DL	E++ £69
28-300mm F3.5-6.3 DG	E++ £79
28-300mm F3.5-6.3 DL	As Seen £49
28-70mm F2.8-4 AF	E+ £59
28-70mm F3.5-4.5 AF	As Seen £25
35mm F1.4 DG HSM A	E++ £499
50-500mm F4-6.3 Apo DG HSM	Exc / E+ £399 - £449
70-200MM F2.8 EX Apo HSM	E++ £299
70-210mm F2.8 Apo	E+ £179
70-300mm F4-5.6 Apo	E++ £55
70-300mm F4-5.6 Apo Macro	E++ £79
70mm F2.8 EX DG Apo	E++ £229
75-300mm F4-5.6 Apo	E+ £79
75-300mm F4.5-5.6 Apo	E+ £49
100-300mm F4 Apo EX HSM	E+ £299 - £319
105mm F2.8 EX Macro	E+ £209
12-24mm F4.5-5.6 EX DG HSM MkII	E++ £449
150-500mm F5.6-6.3 DG OS HSM	E++ £499
180mm F5.6 Apo Macro	As Seen £99
300mm F2.8 Apo	Unused £399
500mm F4.5 Apo EX HSM	E+ £1,749

Canon Manual

T90 Body Only	E+ £69 - £99
T90 Body + Databack	E+ £119
FINAE Black Body Only	Exc / E+ £159 - £189
FIN Black Body Only	E+ £199
F1 'Lake Placid' Edition Body	E+ £249
F1 Black Body Only	As Seen / E+ £99 - £149
A1 Black Body + A2 Winder	E+ £69
A1 Black Body + Winder A	Exc £59
A1 Black Body Only	Exc £49
AV1 Black Body Only	E+ £49
AV1 Chrome + Winder A	Exc £39
FP Chrome Body Only	Exc £39
FtB QL Chrome + 50mm F1.8 B/Lock	As Seen £59
Pellix + 50mm F1.8	As Seen £69
Pellix + 50mm F1.2	As Seen £99
20mm F3.5 Macrophoto Lens	Mint- / Unused £125 - £149
24mm F2.8 FD	Unused £169
28-55mm F3.5-4.5 FD	E+ £45
28mm F2.8 FD	E+ / Unused £25 - £59
35-70mm F3.5-4.5 FD	E+ / Unused £25 - £49
35-70mm F4 FD AF	Unused £65 - £89
50mm F3.5 FD Macro + Tube	Unused £149
70-150mm F4.5 FD	E+ £19
70-210mm F4 FD	Exc / Unused £25 - £89
75-200mm F4.5 FD	Exc / E++ £25 - £49
80-200mm F4 FD	E+ £75
80-200mm F4 FD L	Unused £199
100-300mm F5.6 FD	Exc / Unused £39 - £99
100mm F4 FD Macro + Tube	E+ / Unused £119 - £199
135mm F3.5 B/lock	E+ £35
300mm F5.6 B/lock	E+ £49
300mm F5.6 FD	E+ £59 - £79

Canon Finders

Angle Finder A2	As Seen £15
Angle Finder B	E+ / E++ £25 - £35
Angle Finder C	E+ / Mint- £75 - £95
EP-EX15 Eyepiece	E++ £10
Eye Level Finder FN	Mint- £69
Magnifier S	E++ £25
Servo EE Finder	E++ £85
Speed Finder F	As Seen £45 - £65
Speed Finder FN	E++ £99
Waist Level Finder F1	Unused £69

Canon Manual Flashguns

166A Speedlite	Unused £15
177A Speedlite	E+ / E++ £9 - £15
188A Speedlite	E++ £89
199A Speedlite	E+ / E++ £19 - £25
244T Speedlite	E+ / E++ £9 - £15
277T Speedlite	E+ £15
299T Speedlite	E++ £29
300TL Speedlite	E+ / E++ £20 - £49
480G Speedlite	E+ £9
AB28 Flash	Unused £15
ML-2 Macro Ring Flash	Unused £75
ML3 MacroLite	E+ / Unused £39 - £59

Contax 645 Lenses

35mm F3.5 Distagon	E+ / Mint- £749 - £949
45-90mm F4.5 Vario	E++ £1,599
45mm F2.8 Distagon	E++ £489 - £499
120mm F4 Apo Macro	E++ £729 - £899

140mm F2.8 Sonnar	E+ / Unused £399 - £689
210mm F4 Sonnar	E+ / Mint- £389 - £499

Contax G

G2 Millennium Kit	E+ / E++ £1,599 - £1,750
G2 + 45mm F2	E++ £649
G1 Body + GD1 Back	E+ £169
G1 Body only	E+ £179 - £199
16mm F8 G + Finder	Mint- £999
21mm F2.8 G + Finder	E++ / Mint- £549 - £649
28mm F2.8 G	E++ / Mint- £289 - £329
90mm F2.8 G	E++ £199 - £229

Digital Compact Cameras

Canon Powershot A3500 IS	E++ £69
Powershot D10	E+ £79
Powershot G11 + Underwater Housing	As Seen £149
Powershot G2	E+ £49
Powershot G2 + WC-DC58	E++ £79
Powershot G9	E+ £119
Powershot SX210 IS	Mint- £79
Powershot SX510 HS	Mint- £99
Fuji Finpix F100FD	As Seen £59
Finepix HS20 EXR	E+ £119
Finepix S200 EXR	As Seen £99
Finepix S8200	Mint- £99
Finepix S8500	E++ £139
Finepix X10 + Leather Case	E++ / Mint- £195 - £219
Finepix X10 Black	E+ / Mint- £199
Finepix X10 Black + Leather Case	E++ £189
Finepix X100	Mint- £379
Finepix X100 + Case	E++ £389
Finepix X100 + LH-X100 Hood	E £389
Finepix X100s Silver	E+ / Mint- £549 - £619
Finepix X100s Silver + Leather case	E+ £849
Finepix X20	E+ £229
Fuji Finpix X100 Black 1 TD	E+ / F++ £489 - £549



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

49mm UV/Sky filter.....	E++ £29
Leica M	
M (240) Black Body Only.....	Mint- £3,899
M (240) Chrome Body Only.....	E++ £3,899
M Monochrom Black Body Only.....	Mint £5,099
M8 Black Body Only.....	E+ £849 - £1,149
M9 Black Body Only.....	E+ / E++ £2,499 - £2,649
M7 0.58x Black Body Only.....	E+ £1,289
M7 0.72x Black Body Only.....	E+ / E++ £1,099 - £1,199
M6 0.72x Chrome Body Only.....	Exc £625
M4 Chrome Body Only.....	E+ £559
M4-2 Black Body Only.....	E+ £449
M4-P Black Body Only.....	E+ £549 - £599
M2 Chrome Body Only.....	Exc / E+ £399 - £449
MD2 Black Body Only.....	E+ £349
MDA Chrome Body Only.....	E+ £329
21mm F2.8 Asph M Black E++ / Mint- £1,499 - £1,699	
21mm F2.8 M Black.....	E+ / E++ £989 - £1,499
21mm F3.5 R + 122228 M Mount.....	Mint- £799
24mm F2.8 Asph M Black.....	E++ £1,399 - £1,499
28mm F2 Asph M Black 6bit.....	E++ £1,799 - £1,849
28mm F2.8 Asph M Black 6bit.....	E++ £1,189
28mm F2.8 M Black.....	E+ £749
28mm 12.8 M Rokkor.....	E- £299
35mm F1.4 Asph M Black....	E+ / E++ £1,899 - £2,149
35mm F1.4 Asph M Black 6bit.....	E++ £2,899
35mm F1.4 Black.....	Exc / E+ £1,149 - £1,150
35mm F2 Asph M Chrome.....	Mint- £1,249
35mm F2.8 R Chrome (M3).....	E+ £349
35mm F3.5 Chrome.....	E++ £299
50mm F1.4 Asph M Black 6bit.....	Mint- £1,899
50mm F2 M Anniversary Chrome.....	Mint- £1,799
50mm F2 M Black.....	E+ £899 - £999
50mm F2.8 M Black 6bit.....	E++ / Mint- £1,099 - £1,199
50mm F2 M Chrome.....	E+ £999
50mm F2.5 M Black 6bit.....	Mint- £749
50mm F2.8 M Chrome.....	E+ £589
65mm F3.5 Elmar.....	E+ / E++ £245 - £299
90mm F2 M Black.....	E+ £649
90mm F2 M - Black.....	E+ £799
90mm F2.8 Black.....	As Seen / Exc £299 - £349
90mm F2.8 M Black.....	Exc £550
90mm F4 Elmar.....	As Seen / E+ £69 - £199

Leica R Lenses	
21mm F4 R 3cam.....	Exc / E+ £399 - £599
21mm F4 ROM.....	E+ £599
24mm F2.8 ROM.....	E++ £999
28-70mm F3.5-4.5 ROM.....	E+ £349
28mm F2.8 PCS Shift.....	E+ £899
28mm F2.8 R 3cam.....	E+ £279
35-70mm F3.5 R Japan.....	E+ £249 - £279
35mm F3.5 PC Shift.....	E+ £249
35mm F4 R Curtagon.....	E++ £399
50mm F1.4 R OM.....	E+ £699
60mm F2.8 R Macro + Tube.....	E++ £379
70-210mm F4 R 3cam.....	E++ £349 - £449
70-350mm F4.5.....	E+ £169
75-200mm F4.5 R 3cam.....	E+ £129 - £149
80-200mm F4.5 R 3cam.....	E+ £189 - £199
80mm F1.4 R 3cam.....	E+ / E++ £1,299 - £1,599
90mm F2.8 R 3cam.....	E+ £299 - £349
90mm F2.8 ROM.....	E++ £499
100mm F4 Macro R 3cam.....	E+ £349
105-280mm F4.2 Vario ROM.....	E+ £2,499
135mm F2.8 R 2cam.....	E+ £199
135mm F2.8 R 3cam.....	E+ £179 - £249
180mm F2.8 R 3cam.....	Exc / E+ £299 - £499
180mm F3.4 Apo R 3cam.....	E+ / E++ £649 - £699
180mm F4 R 3cam.....	E+ £249
250mm F4 R 3cam.....	E++ £299
1.4x Apo Extender R.....	E++ £299 - £349

Mamiya 645 Lenses	
24mm F4 ULD Fisheye.....	E++ £499 - £599
28mm F4.5 ASP AF D.....	Ex Demo £2,379
35mm F3.5 C.....	E+ £169
45mm F2.8 C.....	As Seen £59
45mm F2.8 N.....	E+ £149 - £169
55mm F2.8 AF.....	E++ £249
55-110mm F4.5 N.....	E+ £159
70mm F2.8 Leaf Shutter.....	E+ £125
75-150mm F4.5 C.....	E++ £249
80mm F4 Macro C.....	E+ £129
105-210mm F4.5 C ULD.....	As Seen / E++ £79 - £149
150mm F2.8 A.....	E+ / E++ £169 - £199
150mm F3.5 C.....	As Seen / E+ £45 - £115
150mm F3.8 Leaf Shutter.....	E++ £199
150mm F4 C.....	E+ / E++ £69 - £99
210mm F4 AF ULD.....	Ex Demo / E++ £299 - £489
210mm F4 C.....	As Seen / E++ £49 - £139
210mm F4 N.....	E+ / E++ £69 - £99
300mm F5.6 C.....	E+ / E++ £129
300mm F4.5 Apo AF.....	Mint- £649

Mamiya TLR	
C220F Body Only.....	E+ £139
C3 Body Only.....	E+ £99
135mm F4.5 Sekor.....	E++ £125 - £149
180mm F4.5 Super.....	E+ £125
Magifying Hood.....	E+ £65
Paramender.....	E+ £35 - £39
Porroflex Finder.....	E+ £39
Trippod Quick Release.....	E+ £15

Sony AF Lenses	
11-18mm F4.5-5.6 DT.....	E++ £329
135mm F1.8 ZA.....	E++ £849
17-35mm F2.8-4 D AF Minolta.....	E++ £179 - £199
18-200mm F3.5-6.3 DT Minolta E+ / E++ £149 - £239	
18-250mm F3.5-6.3 DT.....	E++ £239
18-55mm F3.5-5.6 SAM.....	E++ £69
18-70mm F3.5-5.6 DT.....	E++ £59
24-105mm F3.5-4.5 DT.....	E++ £179 - £249
24-70mm F2.8 ZA SSM.....	E++ £1,089
24mm F2.8 AF Minolta.....	E+ £149

24mm F2.8 Super Wide II.....	E++ £59
28-300mm F3.5-6.3 XR Di.....	E++ £129
28-75mm F2.8 D Minolta.....	E++ £249
28-75mm F2.8 SAM.....	E++ £399
28-80mm F3.5-5.6 AF Minolta.....	Exc / E++ £25 - £39
28mm F2.8 AF Minolta.....	E+ / E++ £79 - £89
30mm F2.8 SAM Macro.....	E++ / Mint- £119
35-105mm F3.5-4.5 AF Minolta.....	E+ / E++ £29 - £79
35-70mm F3.5-4.5 AF Minolta.....	E+ £25
50mm F1.4 AF.....	E+ / E++ £189
50mm F1.7 AF Minolta.....	E+ / E++ £59 - £79
50mm F1.8 DT.....	E+ / E++ £65 - £89
50mm F2.8 AF Macro Minolta.....	Mint- £59
55-200mm F4-5.6 DT.....	E++ £89 - £109
70-300mm F4-5.6 D VC USD Tamron.....	E++ £199
70-400mm F4-5.6 G SSM.....	E+ £899
75-300mm F4.5-5.6 AF Minolta.....	E+ £49
75-300mm F4.5-5.6 AF.....	E+ £49
75-300mm F4.5-5.6 D Minolta.....	E+ / E++ £49 - £89
100-400mm F4.5-6.7 Apo AF Minolta.....	E+ £289
100mm F2.8 ATX Macro.....	E++ £249
180mm F3.5 Di 1:1 Macro AF Tamron.....	E++ £499
200-500mm F5-6.3 Di LD AF Tamron.....	E++ £449
500mm F8 AF Reflex Minolta.....	E++ £350
500mm F8 Reflex Centon.....	E++ £45

Nikon AF Flashguns	
SB21B Ringflash.....	E++ £99 - £179
SB22 Speedlight.....	E++ £35
SB22S Speedlight.....	E+ £39
SB23 Speedlight.....	E++ £35
SB25 Speedlight.....	E++ £49
SB27 Speedlight.....	E++ £59
SB50DX Speedlight.....	E+ / E++ £59
SB600 Speedlight.....	E+ / E++ £125 - £129
SB800 Speedlight.....	E+ / E++ £145 - £179
SB900 Speedlight.....	E+ / E++ £199 - £229
SD8 Battery Pack.....	E++ £35
Metz 40M22 Flash.....	E++ £49
54M24 Flash.....	E+ £79
54M24i Digital Flash + SCA3402.....	E+ £79
58AF1 Digital.....	E++ £129 - £139
Sigma EF430 Super Flash.....	E+ £39
EF500 Super Flash.....	E++ / Unused £49 - £75
EF530 ST DG TTL Flash.....	E++ £79

Nikon AF Lenses	
10-17mm F3.5-4.5 DX Fish Eye Tokina.....	E++ / Mint- £329
12-24mm F4 AF PRO MKI Tokina.....	E++ £279
12-24mm F4 ATX PRO SD Tokina.....	Mint- £299
12-24mm F4 G AFS DX ED.....	E++ £389
14mm F2.8 Asph (IF) AF SP Tamron.....	E++ £349
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / E++ £239 - £329
16mm F2.8 AFD Fisheye.....	E++ £379
17-50mm F2.8 XR Di II Tamron.....	Exc £149
17-50mm F2.8 G AFS DX IFED.....	E+ / E++ £499 - £599
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ £349 - £389
18-270mm F3.5-5.6 Di VC Tamron.....	E+ £199
18-270mm F3.5-6.3 Di II VC Tamron.....	E+ £179
18-35mm F3.5-4.5 AFD.....	E++ £239
18-55mm F3.5-5.6 G AFS VR.....	E++ / Mint- £79
18-55mm F3.5-5.6 AFS II.....	Mint- £59
18mm F3.5 ZF 2 Zeiss.....	E++ £789
20mm F2.8 AFD.....	E++ £319 - £349
21mm F2.8 ZF Zeiss.....	E++ £799
24-120mm F3.5-5.6 ED AFD.....	E+ / E++ £99 - £129
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £179
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24-50mm F3.3-4.5 AFN.....	E+ £99
24-70mm F2.8 G AFS ED.....	E++ / Mint- £899 - £929
24-85mm F2.8-4 AFD.....	E+ / E++ £269 - £289
24-85mm F3.5-4.5 G ED VR.....	E++ £279
24mm F1.4 G AFS ED.....	E++ £1,189
24mm F1.4 G AFS ED + Filter.....	Mint- £1,189
24mm F3.5 ED PC-E.....	E++ £1,039
28-100mm F3.5-5.6 AFG.....	As Seen / E++ £29 - £59
28-200mm F3.5-5.6 AFD.....	E+ / E++ £99 - £129
28-200mm F3.8-5.6 Asph Tamron.....	Mint- £79
28-300mm F3.5-5.6 G ED AFS VR.....	E++ £549
28-300mm F3.5-6.3 XR Di Tamron.....	E++ £99
28-75mm F2.8 XR Di Tamron.....	E++ £189 - £219
28-85mm F3.5-4.5 AF.....	E+ £69
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28mm F2.8 AF.....	E++ £139
28mm F2.8 AFD.....	E++ / Mint- £149 - £169
35-135mm F3.5-4.5 AFN.....	E+ £79 - £99
35-200mm F2.8 AFD.....	E+ £195
35-70mm F2.8 AFD.....	E+ £259 - £299
35mm F1.4 AE AS UMC.....	E+ £299
35mm F1.8 G AFS DX.....	E++ £109
35mm F2 AFD.....	E++ £179
35mm F2.8 Macro DX ATX Tokina.....	E++ £249
40mm F2.8 G AFS DX Micro.....	E++ / Mint- £125
50mm F1.4 G AFS.....	E++ £219
50mm F1.8 AFD.....	E++ £79
55-200mm F4-5.6 AFS DX G.....	E++ £59
55-300mm F4-5.6 G AFS VR.....	Mint- £149
60mm F2.8 AFD Micro.....	E++ £249
60mm F2.8 AFS ED Micro.....	E++ £249
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70-210mm F4-5.6 AFD.....	E+ £79
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85mm F1.4 ZF Zeiss.....	New £779
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200-500mm F5-6.3 Di LD AF Tamron.....	E+ £489
300mm F2.8 G AFS ED VR II.....	E++ £3,089
300mm F4 AF ED.....	E+ £349

Nikon AF Teleconverters	
T7-17 EII Converter.....	E++ £219
T2-20EII Converter.....	E++ £179
JP 2x DG Converter.....	E++ £45
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SB-M Speedlight.....	E+ £19
SB11 Speedlight.....	E++ £99
SB12 Speedlight.....	E++ £29 - £39
SB14 Speedlight.....	E++ £49
SB15 Speedlight.....	E+ £25 - £30
SB16 Speedlight.....	E+ / E++ £59
SB16 Speedlight + AS8 Flash Coupler.....	E++ £59
SB16A Speedlight.....	E+ £59
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Amateur Photographer



Final Analysis

Roger Hicks considers...

'The Band, Woodstock, NY, 1968', by Elliott Landy



© ELLIOTT LANDY/MAGNUM PHOTOS

This is 1968, not 1868. The musicians best known as Bob Dylan's backing band look like... what? Like gunslingers from the Wild West, alienated ex-warriors in the aftermath of the American Civil War. This was taken at the height of the Vietnam war, remember: never neglect subconscious parallels. Or perhaps they are like cowboys: rootless, itching to be on the move.

The clothes create the immediate impression, of course. Much more important, however, are the (apparently) unimaginative poses and composition: evenly spaced, dead centre, no grins or gestures. This is where Elliott Landy's genius shows. The picture is at least as much about him as about them: about how a great photographer can take control.

Elliott was only 26 when he shot this. He regards his work with The Band as among


his best. This is as maybe: much of his current work is brilliant, too, especially the Love At 60 series, some of which I saw in Galerie 8 at Arles in France in 2014. With The Band, he was in control. In Love At 60, he's just a very good photographer in love – for a given value of 'just'. Visit www.landyvision.com to see more. There you can also learn about his superb new book of pictures of The Band (published 2014).

The vintage look

Anyway, back to 1968 (or 1868). First, he told them that if they wanted to stay in character, they'd need to stay still. One hundred years before, long exposures were obligatory. This meant stiff, rigid, but easily held poses. Second, he reminded them that likenesses are a serious business. In the 19th century, photography wasn't something that happened every

day. It might happen only a few times in a lifetime, maybe even just once if you were unlucky and died young. So: 'Look serious.'

Then there is the background. It is empty. No towns, no strip malls, not even any pylons. Just a dirt track. Sounds easy? Try it. This is why I put 'apparently' in brackets a few paragraphs back. This is art concealing art. To look this casual, this much as if it were a happy accident: to do this, you have to be very good indeed.

There is a widespread belief that great photographers don't care about equipment, technique, all the things amateurs are supposed to obsess about. Some don't. But equally, some pictures need quite a lot of technical skill and historical understanding. That, or blind luck. The more great photographers you meet, the more you realise how few of them rely on blind luck. Elliott Landy doesn't. 

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Gary Barak

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